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MADAME HERRMANN.

HERRMANN'S LATEST "AFTER THE BALL."

PLAYS REVIEWED.

Mansfield's Merchant of Venice.

The chief characteristic of wit is surprise; and surprise is one of the essences of genius.

A month ago Richard Mansfield said that he had engaged a clerical gentleman, who had figured spectacularly in churches of two great denominations, but had never figured in the theatre, to write seven plays for him. Then followed an announcement that Mr. Mansfield would produce the Merchant of Venice. There certainly was less risk in this purpose than in the clerical promise and grateful surprise was the result of the abandonment—even temporary—of plays untried for a play that cannot too often be dignifiedly undertaken.

The production of The Merchant of Venice by Mr. Mansfield followed last Monday night, quick upon his announcement, at Herrmann's Theatre, and a second agreeable surprise resulted.

Mr. Mansfield's plans for this play must have been long considered. In the production there was no evidence of haste or of recent purpose. There was almost every evidence of careful study as to pictorial details and of artistic thought as to the movement of the drama. As a whole the event took its place as the most important thus far of this dramatic season. It added dignity to Mr. Mansfield as actor and manager, and his theatrical prestige will be greatly increased by it.

If, as has been said, Mr. Mansfield had never seen a representation of this play, so much the greater must be the measure of his credit. Yet it should not be forgotten that tradition is potent with associative intelligences on the stage, and books contain of Shakespeare's plays everything material in usage that has been accepted in their production.

Positive, certain, assertive and self-poised as Mr Mansfield is, it is quite evident that he had nevertheless carefully studied the history of The Merchant of Venice in the theatre, and it is also probable that he took counsel with some of his distinguished friends among the critical and the dilletantish, however much he may have relied upon his own regnant power immediately to direct the details of the play, or his ability himself to set forth his main character.

There was, however, no lack of testimony to Mr. Mansfield's absolute originality of method and his individuality of imagination in the production. All of the scenic beauties were not conceived by the artist who limned them; the rich and varied furniture and the luxurious fabrics that gave value to the pictures may have been "selected from the Borgia and other palaces in Venice" by the agent named in the programme, but it was simple agency; the costumer no doubt acted upon definite direction; and Mr. Mansfield's musical cognition inspired the orchestral strings, while his fancy dictated the innovations that added a new element of sensuous poetry to the drama.

Thus credited with finely effective conception, direction and control, we must consider Mr. Mansfield as the chief figure in the play, which was much more effectively pictured and environed and embellished than performed.

The performance of the play itself is the gem. All else is but setting. And imperfections in a jewel are made the more apparent by splendid mounting. The Merchant of Venice is one of Shakespeare's most transcendent works, from the viewpoint of artistic symmetry. And its symmetry is all the more wonderful when we consider the complexities of its motivity. Three originally diverse threads are woven into a perfect fabric—the hard, material controversy between Antonio and Shylock; the love incidents centering in Portia, which with their machinery make a picture as rich as one from the Arabian Nights; and the incident of Jessica and Lorenzo, in itself a romance; all arranged and interwoven with such naturalness that nowhere is a movement in the development lost, while the contrast between the malign inhumanity of Shylock and the sacrificial friendship and magnanimity of Antonio stands out as another drama again to contrast with the details of happiness that depend upon the issue. To illustrate such a play requires personalities that in a measure meet the marvelous strength and diversity of characterization that the author has lavished in his work.

Many great actors have given great pictures of Shylock, from the time of Macklin, who restored the character from the vulgarly comic idea of it that had long prevailed in spite of the dignity, the passion, the pathos, and the awful inflexibility of purpose that the lines disclose. This generation has known only the richly intellectual, powerful, and picturesque performance of Edwin Booth, and the artful and wonderfully-shaded portrayal by Henry Irving. Others have attempted the part here in late years, but not with the effect of making their work notable in such company.

Mr. Mansfield approached Shylock freshly, and as a consequence his characterization is Mansfieldian. He does not describe the broader and nobler racial attributes that great genius can illustrate in the character, and he does not shadow forth the complex subtleties of the man. His Shylock is simply an usurer because he is a Jew, and a harsh, cruel, unrelenting Jew because he is a usurer. There is a monotonous energy in his reading of the lines; a wholly theatrical habit of gesticulation during much of the time of excitement; a simulation of senility that the vigor of his voice and his melodramatic, physical force continually belie.

And yet Mansfield's Shylock is much of the time very effective. There were possibly many in his first audience who had seen Booth and Irving—may be even greater than those—and yet were profoundly impressed by Mansfield's Shylock. Why?

Mansfield is a marvelous master in the art of making-up. If not a genius as an actor, in this he is a very sorcerer. His physical picture of Shylock literally exerts a spell, and the longer one studies him in this aspect the more pronounced becomes the fascination.

Yet as he stood forth as Shylock one might as easily have imagined that he represented Methuselah, stricken with centuries, as that he resembled the Jew of Venice. His face, the color of death, had all the appearance of age shown by a mummy, save for his heavy bristling eyebrows, jet black. His upper lip was bare, but a long, whity-yellow beard, crinkled as though from braiding, covered the sides of his face and fell upon his breast. In profile there was no Semitic suggestion, although the face was remotely Oriental. It was an amazing triumph of this branch of the actor's art, and whenever he faced the audience Mansfield, with his wonderful power of eye-expression and his mobility of features, held those before him as in a thrall. His costume was essentially traditional.

But all this, like the pictorial, the musical, the draperies and the furniture, is really subordinate to or extrinsic of the lines.

There were times when Mansfield rose to the power of illusion, but the strength, symmetry, and cogency that absolute grasp give were not for any series of scenes his. The best sustained work was in the scene of farewell to Jessica. And there were moments, especially early in the trial scene, when in posture, carriage, by-play, and mere facial expression he was admirable. Mr. Mansfield attempted to characterize Shylock by a modulated verbalism, but in his energetic periods he lapsed wholly from this and his own explosive and emphatic style of elocution prevailed.

To set against the many beauties in the production devised by him there were several things that vulgarized the scenes wherein they occurred. In the interview with Bassanio, as he greeted Antonio with the words:

"Your worship was the last name in our mouths,"

Mansfield turned and spat with a force and audibility that shocked. In the trial scene the most novel innovation related to the attendance of three Jews, supernumerary, friends to Shylock. When Bassanio makes the tender:

"For thy three thousand ducats here is six,"

these three Jews come forward, place the bag containing the money in the centre of the stage, and after satisfying themselves that there really are "six thousand ducats" in it recommend acceptance to Shylock in dumb show. This reduces the incident to the level of an arbitration over second-hand clothing, and wholly destroys the effect of Shylock's answer:

"If every ducat in six thousand ducats
Were in six parts, and every part a ducat,
I would not draw them—I would have my bond,"

which should follow the tender quickly and with emphasis.

The second character of importance in the play is Portia. Her beauty must be paramount, to excite the love of so many and distinguished suitors, and she adds to many lovable traits of womanhood the courage and the ability to adventure for her lover and his friend. Miss Cameron neither fills the eye nor satisfies the intellect. She is manifestly out of her range in this part.

Mr. Forrest makes a sightly and a courteous Bassanio, and reads the part with ingenuous spirit if not always with fidelity in emphasis.

The Antonio of Mr. Harkins, while earnest and theatrically correct as to those things in which an actor of his experience is expected to excel, was somewhat too self-conscious generally, and lacked elasticity.

Mr. Andrews deserves praise for his ingenious and wholly admirable personation of Launcelot.

There were indications here and there of Mr. Mansfield's desire to enlarge upon the comedy element in the play. Laughter—forced and frequently interpolated where it had never before punctuated the lines—was one evidence of this. Another was the business of Miss Gallatin—who otherwise acted with grace and spontaneity—in the early scene with Portia, where the maid queries her mistress as to her choice among her suitors. At every question put in this colloquy, Miss Gallatin sought by her manner to illustrate the leading characteristic of the lover concerned. It was not happily done—probably because the actress' heart was not with the conception—and it was ineffective for amusement.

In the test of the lovers with the caskets, too, Mr. Stoddard invested the character of the Prince of Arragon with all the mannerisms, physical and vocal, of a dude of to-day. This is a line of work in which he excels in its proper atmosphere, but it was here out of place.

Mr. Bouicault, as Lorenzo, was inflexible in speech, but flexile in his love manner toward Miss Worth, who embodied Jessica effectively. The last act, in which Lorenzo and Jessica represent the amatory spirit, "sitting in the paler day of an Italian moon," is made more poetic than ever by a lightly-clad group of wood-nymphs—in fact as shapely and graceful a bevy of young women as has recently been seen on the metropolitan stage—upon whose rhythmical movements to delighting music the curtain rises and falls.

J. A. W.

How the Lines are Read.

It would be possible, doubtless, to produce one of the Shakespearean dramas more tastefully and more lavishly, on a small stage, than Richard Mansfield has produced The Merchant of Venice at Herrmann's Theatre; but I know of no one whose taste or whose liberality would be equal to the task. The scenery, the dresses, and the properties are all that could be desired, and then whenever and wherever the presence of a super is in the least desirable, we find one. No matter what Mr. Mansfield does he always does his best, and his best seldom, if ever, falls short of being quite as good as anyone else could have done in like circumstances.

The thing Mr. Mansfield has not done in his production of The Merchant it would be impossible for anyone nowadays to do in America. The most lavish expenditure could not nowadays get together a company of players that would be satisfactory in a representation of any one of the great plays. Nor is this all so long as the present mushroom mode of making actors and alleged actors exists it will be as difficult to find competent players as it is now.

There are very few actors nowadays, very few indeed, that go beyond the mere memorizing of the lines in preparing to play a part, be that part what it may, whereas in preparing to play any part, no matter how unimportant, the memorizing of the lines should be the last thing attended to. The first thing that should engage the attention is how to speak the lines when they shall have been memorized. This is the thing that to do well requires thought, clear-seeing, and special aptitude.

If our actors would give half the attention to the art of making clear and impressive the thought of their authors that our musicians give to the art of making sweet sounds, how much greater our respect for them would be. In your slapdash, haphazard, hit-or-miss style of delivery there is no art. Any fool can fire sound at words.

The first thing to be attended to in deciding how language should be spoken is to determine what spirit, or general tone, it should be spoken in. This, of all the things an actor has to do, is the one in which his dramatic instinct, or his lack of it, most appears. The next thing in order is to determine where and how most breath should be expended; in other words, to determine what words should be made to stand out. These are not easy things to do. Indeed, they are very difficult things to do; much more difficult than your slapdasher has even a remote suspicion of.

What better evidence could we have that they are difficult to do than we have in the fact that Mr. Harkins, one of our most experienced and pains-taking actors, misconceives the spirit in which Antonio should be played, and grossly errs in the placing of the emphasis in the very first speeches of his part? It would seem that the author intended to draw in Antonio a sad, melancholy man. In his first line he says he knows not why he is so sad, and in the first scene Gratiano tells him that he looks not well; that he is marvellously changed. Mr. Harkins makes Antonio, it seems to me, as vivacious in utterance as are any of the other characters in the play. To my thinking, Antonio could not be played in too blue a vein. The more he is made to seem "aweary of this great world," the nearer he will be to the author's intention, and the more effective he will be, though then there will not be a "hand" for him from beginning to end. When an actor gets applause in Antonio, we may be sure he has played badly. I do not mean to intimate that Mr. Harkins so plays Antonio that his auditors applaud, for I think he does not.

In his reading, Mr. Harkins is quite as correct as any of those around him; perhaps he is even more correct; yet in his first scene he repeats a hoary, old error that cannot be even weakly defended. Mr. Harkins says:

"I hold the world but *as* the world."

Now, there is not a word in the line that should be touched more lightly than *as*. The line is correctly read thus:

"I hold the *world* but as the *world*."

To see that Mr. Harkins' reading—which, I believe, is the traditional reading—is indefensible, we have only to substitute some other word for the second *world*.

Another member of The Merchant cast that, it seems to me, misplaces the emphasis quite often, much oftener than Mr. Harkins does, is Mr. Forbes, who, by the way, does not appear to great advantage in Gratiano. Mr. Forbes says:

"With mirth and laughter let old wrinkles *come*."

The word *come* is well-nigh the least emphatic word in the line. *Mirth* and *laughter* are the words to emphasize.

Again he says:

"Thy currish spirit governed a wolf. . . . *Thy* desires are wolfish, bloody," etc.

There is no question of the spirit or of the desires of any one else.

Mr. Forrest often goes wrong, which he, doubtless, would not do, if he gave the attention to the reading it is necessary to give if one would not go wrong often. For example, he emphasizes the words *from* and *how* in the following lines:

"And *from* your love I have a warranty
To unburthen all my plots and purposes,
How to get clear of all the deb.s I owe."

Love in the first line and *clear* in the third are the words that should receive most stress. *From* and *how* should be touched quite lightly.

Mr. Andrews, whose Launcelot is, perhaps, the most satisfactory personation in the entire cast, slips at the very beginning of his first speech, when he says "*use* your legs."

Mr. Mansfield, if I do not err, misplaces the emphasis as frequently as do the ladies and gentlemen supporting him. In fact, Mr. Mansfield's reading, in several respects, falls a good deal short of what an actor's should be that would play in the higher drama. Here are some examples of Mr. Mansfield's false readings, which, for lack of space, I submit without comment.

"He rails
On me my bargains and my well-won thrift,"
"What should I say to you? Should I not say," etc.
"*I* say,
To buy his favor, *I* extend this friendship."
"And *no* satisfaction, *no* revenge; nor *no* ill
Luck stirring, but what lights o' my shoulders;
No sighs but o' my breathing; *no* tears but
o' my shedding."
"*You'll* ask me why I rather choose," etc.
"*You* are a worthy judge; *you* know the law."

Miss Cameron plays Portia as well as it was expected she would play her. From every view-point, she is unequal to the task. Of had pronouncing, Miss Cameron does more than all the other members of the cast. The final unaccented vowels suffer terribly at her hands. In this particular Mr. Mansfield is not sinless, and the like may be said of Mr. Torrence.

As for Mr. Mansfield's Shylock, it is vigorous always, but subtle never. I misjudge, if it will ever be materially other than what it is.

A. A.

IN THE WINGS.

M. Cortes, of the French Pantomime company, playing L'Enfant Prodigue, was an interested spectator of Erminie at the Broadway the other night. Between the acts I met him in Francis Wilson's dressing-room. "I once," said he, "played the part of the Captain now interpreted by Bessie Cleveland. That is why I am especially interested in the character in the opera. It was in Frederic Lemaitre's production of Robert Macaire. The plot of Erminie, you know, is taken from Macaire. Memories of those great days of acting surge through me now. I don't think I could provide the charm which Miss Cleveland possesses, for the present production."

Charley's Aunt is to be produced in Boston in November to run through the season. Several London actors and actresses, now crossing the Atlantic, will be in the cast.

The professional matinee of The Corncracker at the Fourteenth Street Theatre last week, brought out few prominent actors. This seems to indicate that the report that hundreds of prominent professionals are now idle in town, is not founded in fact. Among those I noticed in the audience were Frederic de Belleville, Jameson Lee Finney, Verner Clarges, Laura Burt, Olive Oliver, Nina Farrington, Fannie Ward, Charles Leonard Fletcher, Edith Totten, Winfred and Fred Grant Young, Nelson Wheatcroft, and Marion Lester.

In The Corncracker, by the way, Joseph Arthur makes one man say to another: "Is it against the law to hit a man who has glasses on?" The other fellow says yes. Thereupon the questioner kicks him. It is not generally known, I believe, that this episode is a gentle satire, on the part of Mr. Arthur, of a scene in real life in which he was a belligerent party. It will be remembered possibly by those that follow closely the course of theatrical affairs that a few months ago Mr. Arthur and the dramatic editor of a morning journal, engaged in a hand-to-hand combat in a Broadway basement, because the editor had made some remarks about playwriting that grated on Mr. Arthur's ears. It was then, I believe, that the author of The Corncracker asked the question concerning eye-glasses. His retaliation is in staging the situation.

Well, well, well! Mabel Amber will leave Nat Goodwin's company! That makes—let me see—isn't it the tenth time? Miss Amber leaves Mr. Goodwin's support about as regularly as Spring leaves Winter. The reason assigned for her departure this time is that the salary is too high to fit in with the policy of management on the road. Never mind. Miss Amber will undoubtedly soon be acting again. And in what company do you suppose it will be?

The daily papers said that it was Rose Fig-man who continued with Adele Ritchie's part on the first night of The Algerian at the Garden, when Miss Ritchie fainted on the stage. This only goes to shows that often the theatrical reporter's knowledge of the stage and its people is limited by the programme. It was the character of Marie that picked up Miss Ritchie's lines, and the programme had put Miss Figman's name opposite that part, whereas Nellie Braggins really sang it. There is quite a little due in this case—for Miss Braggins not only sang and acted Miss Ritchie's part but also her own. Miss Braggins is furthermore distinguished by the fact that she is the young woman who came on from St. Louis two months ago to accept an engagement with E. E. Rice to appear in Venus, and who declined to sign because she saw the plates of the costume she would have to wear and thought it was ludicrous.

I wish some of the dramatists that write for Broadway theatres would go down to the Academy of Music and observe C. T. Dazey In Old Kentucky. I think they could get some points from the heroine, Madge, the wildflower of the mountains. The way this heroine protects from the villain is to pull up a drawbridge on him—leaving him gnashing his teeth but b-a-f-f-l-e-d. I would respectfully suggest to David Belasco that a drawbridge for his heroine in The Younger Son would be a capital innovation—and I am quite sure Mr. Dazey would not object. The young woman is so frail that she almost breaks, and the villain who pursues her is terribly determined. Stage ethics demand a drawbridge, Mr. Belasco! PACKARD.

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Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Charles Barnard will produce three one-act monologues at a matinee performance at the Brooklyn Lyceum Theatre on Nov. 14. The monologues are called The Property Letter, Celia, and Silas Warner. The Property Man is dramatized from a story that Mr. Barnard contributed to the Christmas Mirror several years ago. It sets forth a scene that is supposed to occur on the stage of the Star Theatre, New York, during a dramatic performance. Celia is a New England comedy sketch of domestic life in which May Robson will appear. Silas Warner has three scenes, and is also a character study from New England life. Adelaide Wescott is to appear at this matinee in several scenes from Mr. Barnard's five-act monologue called New York, in which she is meeting with considerable success this season. It is descriptive of the adventures of a girl from the country trying to earn her living in New York city.

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Seymour S. Tibbals' new play, The State Capital, now featured in Carrie Louis' repertoire, is successful in the larger Ohio towns. The play is a satire on present politics, and the plot deals with a political intrigue and the workings of a State legislature. The effort of a society belle to secure a pardon for a man unjustly convicted furnishes the sentiment, and a contest between a legislator and a chronic office-seeker for the hand of a wealthy widow gives rise to the comedy. Mr. Tibbals is at work upon another society drama for Manager Howard Wall, to be called A True Blue Yankee Girl, which will be presented next season.

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Robert Drouet, author of Doris, Effie Ellsler's present play, is writing another drama for that star, to be called Montana.

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Charles E. Blaney has rewritten The Actor's Holiday for Miles and Caldwell, having spent but thirty days upon the work. It is said to be "as strong as A Railroad Ticket," and Mr. Blaney has originated for it several new mechanical effects.

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Ned Burgess is at work on a new play which will be produced about Jan. 1 next. It is said that the play will show startling novelties.

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Louise Hamilton is playing Princess Seraphine, by May M. Ward. German Lessons, in one act, by the same author, will soon be used by Charles Dickson as a curtain raiser before Mrs. Pacheco's comedy, Incog.

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Ulbe Akerstrom produced her new play, A Pauper's Fortune, at Worcester, Mass., last Friday.

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A. W. Pinero has sold the rights to perform a German version of The Second Mrs. Tanqueray for five years. The piece is being translated, and will shortly be presented in Berlin.

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Helene Mora will not appear in a new version of Comrades as she intended. She is having a new comedy written for her instead.

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The piece known as Monte Carlo has been revived. The entire minstrel part has been cut out and an entirely new act substituted. The piece is now billed as a three-act comedy.

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The Orient, or Life in Harlem, is the name of a comedy burlesque in which Basco and Roberts are to star next season.

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A new farce-comedy called The Village Circus was billed for production at Portage, Wis., last evening. Another farce-comedy called Through the Keyhole was produced at South Bend, Ind., on Oct. 21.

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A French version of Charley's Aunt is to be brought out at the Gymnase in Paris. The piece is now being performed in London, New York, Berlin and South Africa.

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E. E. Kidder has completed a comedy called Down East.

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Robert Mantell intends to have Parrhasius reconstructed so as to make a four-act play. The piece, when completed, is to be produced with elaborate scenic effects.

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John R. Hagar has rewritten A Thunderbolt. He has endeavored to eliminate the ultra-sensational features of the piece, and turn it into a musical comedy.

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John Russell has secured the right to present an English version of the German farce called The Corner Gregory of Avenue A that Manager Phillip brought out recently at the Germania Theatre.

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He, She and Her Mother is the title of a one-act monologue that Charles Barnard has written for Frank Lincoln.

ACTORS HONORED THE DAY.

Although thousands of people undertook to imprint New York's glory and greatness upon the universe at the World's Fair on Manhattan Day, there was no party of people who did it so successfully as the members of William H. Crane's company.

When it was decided that New York should have a day at the Fair, Mr. Crane determined to celebrate it. As a consequence, on Saturday morning two big tally-ho coaches, loaded down with people, drove away from the Auditorium Hotel just as the bells were striking nine. Out along Michigan Avenue and past the houses of the wealthy residents of the Windy City, the coaches sped, skirting the boulevards and the parks on the way to the White City.

In the party were Mr. Crane, Annie O'Neill, George Backus, Amy Busby, Frederick G. Ross, Gladys Wallis, Joseph Wheelock, Jr., Marie Dantes, George F. De Vere, Mrs. Augusta Foster, J. C. Padgett, Moses P. Handy, Joseph Howard, Jr., Lizzie Hudson Collier, Harry Sommers, and Thomas Namack. At the Fair gates the party was met by the New York State officials and escorted to the Empire State Building. After a tour of the handsome and imposing structure the party repaired to the banqueting room, when its members arranged themselves around a long table beautifully decorated and loaded down with exotics.

At the table's head sat John C. Wyman, one of the World's Fair Commissioners, and he had hardly concluded a speech of thanks to Mr. Crane when Chauncey M. Depew put in an appearance. His advent was a good deal of a surprise and was the cause of much cheering. Mr. Depew was as surprised at being there as any one. He was also much pleased. Amid much applause Mr. Crane called upon him for a speech asking that he tell Chicago what New York had come for.

"Ladies and gentlemen" began Mr. Depew "this is the greatest case of 'Where am I at?' on record. I was told there was a committee meeting here and I came with all speed. Whatever you have come for you have evidently got. I think we have come to Chicago to convince it that New York is the only place in which to live. There may be other planets, but there is only one Sun and it revolves around New York. Every place else is but an adjunct of New York city." In conclusion Mr. Depew told a funny story and was heartily applauded for a speech which he said was only a rehearsal of what he had to say later in the day.

Mr. Crane's remarks were brief and witty. He said many nice things about his guests, and about New York, and concluded with saying some nice things about Chicago. Joseph Howard, Jr., said some nice things about the fair and Mr. Crane and Mr. Wyman said some things that were applauded.

Before the conclusion of the breakfast Mayor Gilroy and his secretary joined the actors. At noon the party regretfully left the park, and returned to the theatre in time for the matinee, conscious of the fact that it took a theatrical company to celebrate the day in good shape.

ABOUT THE PIRATING OF PLAYS.

Howard and Doyle, theatrical agents in Chicago, Ill., have sent a communication to The Mirror, enclosing a sample of letters that they are constantly receiving from persons who are virtually the cause to a certain extent of pirates being kept alive.

The letter in question is from one Charles D. Hammond, who informs Howard and Doyle that he has some twenty-five or more good manuscripts which he would allow used.

Presumably as evidence of his piratical stock in trade the said Hammond encloses programmes of the Columbian Theatre company, according to which he has appeared in the respective casts of A Great Wrong Righted, The Street Waifs of New York, A Mountain Pink, and The Phœnix. In each instance the name of Mamie Remington is featured as the star.

Howard and Doyle consider it strange that no law has been passed making it a criminal offence for managers to produce a play that they know has been stolen, and say they hope the day is not far distant when the United States Government will protect its dramatic authors in the same manner that they are protected in Europe. They also call attention to an individual who is selling manuscript plays for one dollar each, and boldly advertises his "stolen goods" from a town in Canada. This is the same individual who was made the subject of a communication printed in this paper several weeks ago. He is said to be flooding the West with circulars.

Howard and Doyle declare that many dramatic persons in Chicago argue that if plays are published, and those producing them do not know whether the publishers have rights or not, managers cannot be stopped from producing such plays, or at least cannot be interfered with or made to pay damages, because they are producing "published plays." They suggest that a printed list of plays, that are private property, should be issued and sent to the manager of every theatre in this country. They also suggest that managers having first-class companies and New York successes should append their names to a document stating that they will not play their attractions in any house that allows the production of stolen plays, and think the general distribution of such a document would have the best of results.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 429 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street Chicago, Ill. F. Chandler, G. P. Agent St. Louis Mo.

A GREAT SUCCESS.

The business done by the American Extravaganza company at the Chicago Opera House, during the World's Fair, and continued to this time, has been one of the most remarkable due to private enterprise in the history of this great year of entertainment in the Western metropolis. The capacity of the Chicago Opera House alone for accommodation has set a limit to the receipts, as that theatre has been steadily crowded, and crowds have been turned away.

Ali Baba, the extravaganza that drew so notably at this resort for a long time, was recently succeeded by a most elaborate production of Sinbad, which has steadily played to the capacity of the Opera House. It is said by competent judges that no such spectacle as Sinbad has ever been witnessed on the American stage. Scores of persons are employed in it, the costumes are the richest and most striking that money could procure, and the scenic and mechanical features surpass all other attempts of this management, of which the main spirit in device and enterprise is David Henderson.

Mr. Henderson claims—and no doubt advisedly—that had the Chicago Opera House been large enough, no amusement feature of Chicago this year could have played to more money than that of the American Extravaganza company.

THE WINNING HAND LOST.

Ella Dunbar, of this city, leading lady of The Winning Hand company, which several days ago came to grief in Saratoga Springs, related to a reporter the hard experiences of that organization. The company started from New York for a tour of the smaller towns of the State. It numbered fifteen persons, and was under the management of W. B. Sheldon and H. S. Ricci. The first stand was Saugerties, where the audience was small. Rhinebeck and Rondout followed with less business. The company was billed for Albany, but dared not attempt that city, and went on to Saratoga, where a hotel keeper advanced $25 to bring the baggage from Albany. After a performance the assets of the company amounted to less than a dollar, with all bills to pay. Jerome Edwardge, the soubrette of the company, was ill at the hotel. Miss Dunbar returned to New York and Miss Edwardge's mother telegraphed money for her daughter's return. Several of the company were still in Saratoga at last accounts.

A PHILADELPHIA SWINDLE.

A well-known actress in Philadelphia the other day descovered a swindle that has been worked for some time in that city. It is hoped that publication of it will warn the unwary.

In the Philadelphia *Press* of Oct. 18 appeared this advertisement:

DRAMATIC—Ladies desiring to go on the stage either comedy or drama, address stating full particulars, No. 9 Press Office.

A letter to the address given at the *Press* office brought a response, reply to which was directed to be sent to another address. This letter was replied, and the writer, upon investigation found that the second address was a little cigar store in which letter boxes were provided for those who wished to use them.

The postal authorities admitted that the advertiser's purpose was "a hoax," and that he received a large amount of mail; but had not taken any step to publish the swindler.

ENTIRELY UNFOUNDED.

Last week the *Evening World*, whose theatrical notes are frequently inaccurate, stated that Louis Massen and his wife, Marie Burroughs, have encountered for the first time a professional separation; that Mr. Massen has left E. S. Willard's company; that he was cast for inferior parts, and "his dignity could not endure that."

This is a tissue of untruths. Mr. Massen and Miss Burroughs are not separated professionally. Mr. Massen has not left Mr. Willard's company. He has not been cast for inferior parts.

Mr. Massen is merely out of the bill while Hamlet is being acted by Mr. Willard. He would have played Laertes in Boston; but he is several inches taller than the star, and Mr. Willard did not think it advisable to have his *fidus achates* in the tragedy o'ertop him in point of stature.

WHAT A RAP COST.

Anna Caldwell, Jeannette Bageard, Harry Porter and Harry Blaney, members of "Doc." Freeman's A Railroad Ticket company, were forced to take a special train from Kansas City to Omaha so as to assist in a performance that would otherwise have had to be canceled last week.

The quartette, on retiring at the Centropolis Hotel, left a call giving them ample time to make the train, but the night clerk fell asleep and failed to notify any of them, until Tom Hughes, the city passenger agent of the Missouri Pacific Railroad, called to investigate.

A special was immediately secured at a cost of $250, and Omaha was reached in time to give the performance.

RAMSAY MORRIS AND JOSEPH.

"I closed my company," said Ramsay Morris yesterday, "because for some weeks I have been in a very dangerous condition of health. At New Bedford, where I was obliged to remain for four days, I was on the verge of brain fever. My physician then ordered an absolute cessation from business.

"I have not yet decided what I shall do in the near future. Joseph, as announced in to-day's Mirror, is for sale. I had a number of offers for it during the past Summer, to be used in territory which I did not care to touch.

"Now, I shall sell the rights unreservedly for all parts of the United States and Canada. I don't think I shall have much difficulty in disposing of it."

PLAY BOOKS PHOTOGRAPHS POPULAR SONGS

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Napoleon: Drama by E. S. Dement. Illustrated, $1.50.
The Master Builder: Drama by Henrik Ibsen. Translated by J. W. Arclander, 50 cents.
The Unexpected Guests: Play by William Dean Howells. 50 cents.
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Sage Bright: By A. Kielblock, 75 cents.
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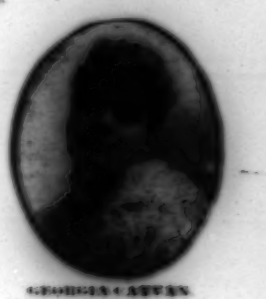
The Rivals: by Richard Brinsley Sheridan. Leather binding, 75 cents.
The School for Scandal: By Richard Brinsley Sheridan. Edition illustrated by Frank M. Gregory. Price $4.50. Edition illustrated by Lucius Rossi. Price $7.50.
Works of Richard Brinsley Sheridan, with memoir by James P. Browne, M. D., containing extracts from the Life of Sheridan by Thomas Moore. 2 volumes, 698 pages, cloth binding, $3.00.
Shakespeare's Complete Works. Oxford edition with glossary by W. J. Craig. 1,264 pages, cloth binding, $1.75. India paper edition $2.75. Morocco $5.00.

WE SUPPLY all Photographs of Actresses, Managers, Dramatists, and all other Theatrical Celebrities. American Cabinets 35 cents and 50 cents each. Foreign Cabinets 75 cents and one dollar each. Panels (7½x13) $1.50 each, $16.00 per dozen. Panels (8½x22) $5.00 each, $50.00 per dozen. Specify photographer, if known; whether you want a cabinet or panel; and whether in costume or ordinary dress. SEND STAMP FOR CATALOGUE.

WE SUPPLY all of the photographs in the following list, both in Cabinet and Panel form: Cabinets in this list 35 cents each, $4.00 per dozen. Panels (7½x13) $1.50 each, $16.00 per dozen. The names marked with an asterisk can also be supplied in the larger Panel form (8½x22), at $5.00 each, $50.00 per dozen.



Alexander, George
*Alvary, Max
*Aldrich, Louis
Allen, Viola
*Anderson, Mary
Arthur, Joseph
*Barrett, Lawrence
*Barrymore, Maurice
Barnay, Rose
*Barrett, Wilson
Baile, Louise
Beauder, Louise
*Bell, Digby
*Bernhardt, Sara
Bellew, Kyrle
Belasco, David
Bennett, Johnstone
*Booth, Edwin
Bond, Fee ends
*Boyd, Annie
*Burgess, Ned
*Burroughs, Marie
Busby, Amy
Byron, Oliver Doud
Carter, Mrs. Leslie
*Clayton, Georgia
Cameron, Beatrice
*Carmencita
Cheatham, Kitty
Claxton, Kate
Clark, George
*Clayton, Estelle
*Coghlan, Rose
Coghlan, Charles
Corinne
*Coquelin, Sr.
Coffin, C. Hayden
*Crane, William H.
Crossman, Henrietta
*Davenport, Fanny
Daly, Augustin
De Belleville, Frederic
*Dixey, Henry E.
*Drew, John
Drew, Mrs. John
Drew, Sydney
Dreher, Virginia
Ellsler, Effie
Evesson, Isabelle
Eytinge, Rose
Fernandez, Bijou
Fiske, Minnie Maddern
*Florence, William J.
*Fox, Della
Fuller, Loie
*Fursch-Madi, Mme.
*Gale, Minna
Gilbert, Mrs.
Glover, Amelia
*Goodwin, Nat.
Granger, Maude
Hauck, Minnie
Hall, Pauline
Harned, Virginia
Hilliard, Robert
Hollard, Joseph
*Hopper, De Wolf
Howard, Bronson
Huntington, Agnes
Irving, Henry
Irving, Isabel
*James, Louis
Jarbeau, Vernona
Janson, Marie
*Jefferson, Joseph
Jack, Emma
Kelcey, Herbert
*Kendal, Mr. W. H.
*Kendal, Mrs. W. H.
*Kidder, Kathryn
*Kingdon, Edith
*Langtry, Mrs.
Lackaye, Wilton
Lemoyne, W. J.
Lewis, James
*Leslie, Elsie
Lind, Lettie
Lotta
Lyford, Nettie
Lucca, Pauline
*Mather, Margaret
*Martinot, Sadie

GEORGIA CAYVAN

*Mantell, Robert
*Marlowe, Julia
Mansfield, Richard
Manola, Marion
Mapleson, Laura Schirmer
Mitchell, Maggie
*Miller, Henry
Morris, Clara
*Modjeska, Helena
Myers, Annie
Neilson, Adelaide
Nilsson, Christine
*Nordica, Mlle.
Olcott, Chauncey
O'Neil, James
O'Neil, Annie
*Oudin, Eugene
Parton, Tony
Patti, Adelina
*Palmer, Minnie
*Palmer, A. M.
Paulding, Fred
*Pixley, Annie
*Potter, Mrs. J. B.
Rossart
Rowers, James T.
Prescott, Marie
Prince, Adelaide
*Rehan, Ada
*Reed, Roland
Rhea, Mme.
Rigl, Emily
*Rice, Fanny
*Robson, Stuart
*Russell, Lillian
Russell, Tommy
*Salvini, Tomasso
*Salvini, Alexander
*Seabrooke, Thomas Q.
Seligman, Minnie
Shannon, Effie
*Skinner, Otis
*Sothern, E. H.
Stoddart, J. H.
Stuart, Jane
*Tanner, Cora
*Teasle, Osmond
Terry, Ellen
*Tempest, Marie
Turner, Carrie
Tyler, Odette
Urquhart, Isabel
Vaux, Kate
*Vining, Geraldine
Vaughan, Theresa
Vanoni, Marie
*Vaders, Emma
Vassar, Queen
*Vokes, Rosina
Wallack, Lester
*Wainwright, Mar.
Wallace, Edna
Wheatcroft, Nelson
Wheatleigh, Charles
Wilde, Oscar
*Wilson, Francis
Yeamans, Jennie
Yeamans, Mrs. Annie
Yeamans, Lydia

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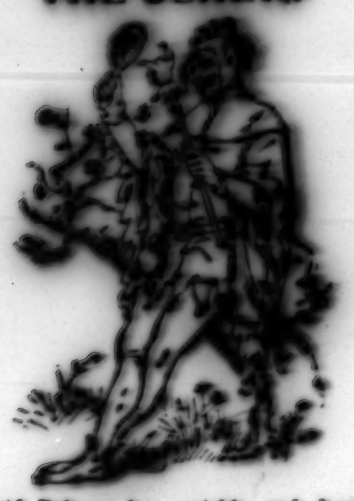

David Belasco has quickly and decently interred his first failure, The Younger Son.

He has been phenomenally fortunate during his career as a dramatist. Every one of his previous plays—whether original, adapted or collaborated—was either a pecuniary or an artistic success.

Unused to the disappointments that beset the average dramatic author, the miscarriage of The Younger Son was little less than a shock to Mr. Belasco.

But with rare good sense he saw the piece as others saw it, and it was he that urged Manager Charles Frohman to take it off the Empire stage as soon as possible.

Mr. Frohman, who, with Sims and Raleigh's Fanny, had once before this season demonstrated his ability to abandon a hopeless play without a moment's delay, agreed with the dramatist, and he hustled off The Younger Son on Saturday night.

"I made a mistake in supposing that the public would find interest in the theme of a mother's love," Mr. Belasco said on Saturday in speaking of The Younger Son.

"I am now more than ever convinced that the public feels most sympathy with youth, and the central figures of all my plays hereafter shall be young people.

"The fact is, I became infatuated with the scheme of the German play on which The Younger Son was based. I thought that the subject of a mother, selfishly wrapped up in a son whose moderate abilities her love exaggerated absurdly, would prove interesting.

"Except for that main idea there was nothing in my play similar to the German play.

"I paid $6,000 outright for the rights to a mother with two sons. As it has turned out, I made a bad bargain.

"If the play had succeeded many persons would have said I profited by the brains of the German author. As it met with disaster, it is naturally I that must bear the brunt of criticism.

"I think the first act of The Younger Son was interesting. The second act was indifferent. The third act was weak in motive. It contained several dramatic points, but they were built upon an indifferent and insecure foundation."

Speaking of his future plans Mr. Belasco said that the fate of The Younger Son obliged him to change them somewhat.

"I intended to finish my play of Maryland for Mrs. Carter," said he, "but I shall now postpone that production.

"Charles Frohman wants another play from my pen, and in order to do justice to his requirements, I shall set aside all other work for the present.

"And, by the way, I have decided never again to write a play on contract where a limit of time for completion and delivery is fixed.

"The manager when he has put his name to such an agreement goes about his ordinary business peacefully, while the dramatist stews his brain, works day and night, and, unable to devote himself to his task calmly, suffers a fever of unrest until the manuscript is handed over to the purchaser on the date arranged.

"I have worked continuously for years, usually on contract orders. I have come to the conclusion that is not fair, either to one's self or to one's work. Hereafter I intend to adopt Bronson Howard's method.

"I shall take what time I choose over each play and I shall mingle a modicum of recreation with my labors."

Mr. Belasco's resolve is highly commendable. He is fortunate, like Mr. Howard, in being blessed sufficiently with material rewards to enable him to forego pot-boiling entirely.

Stress is laid upon Mr. Willard's efforts to give an archæologic and historic value to his production of Hamlet.

Other ambitious actors, moved by the same spirit, have knocked their heads against the same wall.

The attempt to give historical accuracy to the tragedy of Hamlet has always proved futile.

How can you give truth to the customs, costumes, environment and manners of a play when that play has absolutely no historical basis?

According to the best modern authorities there is not a particle of evidence to prove that such a person as Hamlet ever lived. And even those that oppose this opinion variously place the period of his existence anywhere from 500 B. C. to 700 A. D.—a margin of twelve hundred years!

Shakespeare himself did not bother his head about historical accuracy. He rejected the vraisemblance of "The Saga of Amleth," and he merely used so much of the fictional history of Hamlet as suited his dramatic purposes. The play is more English than Danish, down to the smallest details.

Had Shakespeare wished even to suggest history he would not have filled the text of Hamlet with glaring anachronisms. He wrote to be understood by his London public, and he spent his genius not upon facts but upon the creations of imagination.

If Shakespeare had thought to clothe the work with even an approximate Danish garb, and if he had had in mind any particular period for the action he would not have introduced a cannon shot, hundreds of years before cannon were known; he would not have referred several times to the University of Wittenberg, which was not founded until 1502, or less than one hundred years before the tragedy was written; and he would not have made the Danish court a Christian court, "long time," as the "Hystorie of Hamblett" has it, "before the Kingdome of Denmark receiued the faith of Iefsus Chrift and embraced the doctrin of the Chriftians," and when that people were "barbarous and vncivill."

If Hamlet lived at all he lived in the time of the Vikings, and when the aspiring actor dreams of dressing the characters accurately he would do well to dwell upon the unpicturesque effect of the skins of wild beasts and their irreconcilability with the textual irky cloak and the customary suit of solemn black and the difficulty of suggesting therewith even a remote connection with the glass of fashion and the mould of form.

No sane novelty is possible in Hamlet or the other Shakespeare plays.

The plays and the characters have been turned inside out.

The introduction of several Jews, friends of Shylock, in the trial scene of The Merchant of Venice by Mr. Mansfield has been heralded as a novelty. It is nothing of the sort. The same thing was done years ago at McVicker's Theatre in Chicago and in a California revival of the play.

It is not upon new lines but upon the best lines that a Shakespearean production is commendable.

As for Mr. Willard's production I submit that it is far more important how he acts Hamlet than how many twists he gives to the lines or to the "business."

I have received another unique letter from the manager of the Latoska Specialty company, in which he notes that Mirror correspondents continue to describe that company as disappointing.

He says that he "can't afford to have such mention, as it has a tendency to scare some managers; so keep it out."

This explanation and the polite request are charmingly ingenuous; but I am afraid that unless the Latoska company is improved materially our correspondents will continue to gauge its merits accurately, as they have been doing for some time past.

More victims of Mr. Larry H. Reist's brief but eventful tour have come to light since last week's Mirror.

He left a remarkable trail of unpaid bills and I O U's behind him, all the way from Syracuse to Buffalo.

Reist has been engaged as advance agent by Walker Whiteside, whose faith in the demonstratedly unregenerative strain of humanity is amazingly childlike.

A couple of theatrical men were discussing The Mirror's revelations of Reist's rascalities the other day.

"He's a bird," remarked one of them.

"A bird!" said the other. "He's a cuckoo, and he ought to be caged."

In this connection, I wish to repeat that The Mirror employs no traveling representatives or correspondents. Managers are safe in setting down any person that pretends to be either and that requests for courtesies on either claim as a fraud.

On Saturday night the entertainment committee of the Lotos Club will open the season with a picture exhibition and an old-time "Saturday Night."

On this occasion, which will partake of the nature of a house-warming, only members will be invited. Monday of next week will be Ladies' Day.

In spite of its great access of members and of the removal of the club to a house in the aristocratic region of the town, the Lotos continues to maintain and to encourage that true spirit of decent Bohemianism for which it has always been noted.

Bright and congenial men are heartily welcomed within its hospitable and luxurious precincts.

PROFESSIONAL DOINGS.

A. C. Henderson has been engaged to play Charles Errol in Mr. Potter of Texas.

Arthur Earle has been receiving excellent notices in New England as Fred Newport in The Vendetta.

Laura Biggar has been offered a special engagement for a new melodrama to be produced in San Francisco early in December, but has not yet decided upon it.

At a half-hour's notice last Saturday evening in St. Louis, Harold Howard played the part of Jefferson Stockton in Charles Frohman's Aristocracy company, and made a decided hit.

In a recent article in the *World*, Charles Frohman stated that more young women had attempted to go on the stage during the past six weeks than he had known to apply in any six months previously. And Mr. Frohman gave some good advice to such young women, so many of whom never even get an opportunity because they show no appreciation of the first essentials for stage work.

Walter Fessler writes that the Dark Secret has been playing to good business, and that he has no doubt it will fill a forty weeks' season, mainly in week stands. Salaries have been paid promptly, he says. Matt Smith, the proprietor of the company, is in advance, and C. A. Miller, business manager, remains behind.

Etta Brennan, soprano, has joined the Francis Wilson Opera company.

Victor Voss, of Providence, R. I., and Everett Kempton, of Pawtucket, have joined Scott's Comedy company.

Mr. and Mrs. James K. Keane, formerly with Lothrop's stock company, are rejoicing over the birth of a boy at Camden, N. J., on Oct. 22.

The Providence, R. I., Press Club entertained Stuart Robson and company on Oct. 22, and last Saturday night gave a reception to Professor F. Nicholls Crouch and J. K. Murray. The club will entertain D. W. Reeves on Nov. 4.

Dick Ferris, manager of Ferris' Comedians, is happy over the birth of a daughter. Mrs. Ferris (Grace Haywood) and child are doing well. Mr. Ferris' company will open season on Jan. 1.

M. B. Miller, manager of The Girl Spy, of which he is also the author, writes that this play was produced at Ravenna, O., on Oct. 23, with Clara Turner in the title role, and that it made a hit.

Mr. Barnes of New York closed season at Allegheny City, Pa., on Oct. 21, and the members of the company left for New York.

The remains of Richard Penistan, who died at the Edwin Forrest Home, were cremated at Germantown, Pa., on Oct. 18.

Frank Nirdlinger, treasurer of the Broad Street Theatre, Philadelphia, and Sallie Goldsmith, daughter of J. Goldsmith, of Lima, O., were married in the parlors of the Lima House in the latter city on last Tuesday evening. The wedding was private, the only guests being the bride's immediate family and the groom's mother and brother, Charles Nirdlinger. The happy couple left at once for Chicago.

Daniel Finn, treasurer of the Julia Marlowe company, was the guest at a reception given by Mrs. Ellen Martins, of Baltimore, last Tuesday evening. A number of professionals in the city and the journalists attended.

Minnie Oscar Gray retired from the stage a week ago last Saturday night. She received from her company many handsome floral tributes, and responded in a speech in which she spoke feelingly of her trials and successes, and expressed the wish that her associates, when their respective toils were ended, might have the happiness of retiring to home and friends.

Emmett C. King closed his special engagement of four weeks with Jane on Saturday.

Pinafore will be revived at the Academy of Music, Brooklyn, for two weeks, commencing to-morrow night, with Catharine Lingard as prima donna, and Graham Reed and James Brennan prominently cast, and a chorus and orchestra under direction of C. Mortimer Wiske.

The Providence, R. I., Opera House has a new drop-curtain. It displays in the foreground a terrace in the garden of the Vatican. The view is from Vatican Hill, upon which the palace of the Pope stands, with a vista of the Eternal City. The curtain is the work of Mark Lawson, of Boston, and is made of Russia linen.

Roland Reed passed through New York last week. He told The Mirror that he will produce a new play by Messrs. Fulton and Whitten in December at Rochester. It is a legitimate comedy. Mr. Reed will not appear in New York city this season. He says that he is making money; not so much as last season, but he is more than holding his own.

Annie Pixley, who has been ill for several weeks, sailed for Europe on Oct. 21 on the *Etruria*, hoping that the voyage will restore her so that she may resume her season about the holidays.

Nina Farrington, who had been engaged to appear in The Voyage of Suzette at the American in December, has signed instead to appear in support of Lillian Russell.

Genevieve Reaman, the well-known actress who has played with Salvini, Louis James and Marie Wainwright, Annie Pixley, and other stars, is in search of an engagement.

The Tavary Opera company opened its season in Syracuse last week and the first night was attended by a large audience and marked by enthusiastic greetings to the prima-donna.

F. K. Hardison has leased Dore's Hall, Geneva, N. Y., for the season, and will furnish entertainment for that town pending the erection of a new theatre.

Harry and Belle Rose, during the last two seasons with Klaw and Erlanger's The Soudan, have signed to go with Springer and Welty's Black Crook, the former to manage the stage and the latter to play Stalacta.

George Londen has joined Fitz and Webster as business manager of A Breezy Time, which is reported to be doing an excellent business.

Milwaukee has passed New Orleans, Washington and Detroit, and now stands thirteenth among the cities of the United States in population.

Jules S. Kusel has joined Manager Freeman's A Railroad Ticket company.

Joseph Strawiski's first piano concert in this country will be given at the Madison Square Garden Concert Hall on Thanksgiving night.

Ezra Kendall writes: "We have had some good business, and we have also had some bad, with odds in favor of the latter. At Nashville illness prevented the company playing two nights and on Monday Fanny De Laur, of the Pair of Kids company, was so ill that we had to cancel Gallatin and Cairo, and eventually the whole week. On seeing Henri Lynn's advertisement in The Mirror I engaged him by wire. The Pair of Kids appeared last night at Huntingdon, Ind." Mr. Kendall's new play is meeting with success.

Mr. and Mrs. H. W. Brinkley arrived on the *Germanic* on Friday last. They made a short European trip.

The Mirror has received a novel and artistic programme issued by the Minneapolis Press Club on the occasion of their fifth annual entertainment at the Lyceum Theatre in that city on Friday, Oct. 13. The programme included the first act of The Isle of Champagne, the appearance of "Old Hoss" Hoey, with "The Man Who Broke the Bank at Monte Carlo," Corinne in her Spanish tamborine and picture songs and dances; the De Forrests in eccentric dances; Arling Schaeffer in banjo and guitar selections; Willie Collier and company in the second act of Hoss and Hoss; and an address by Smith B. Hall, president of the Press Club.

William Stephens, tenor of the Emma Juch Opera company and also of Seidl's Orchestra, goes with the Tavary Opera company.

Professor Franculi has written the music for The Sultana, a new comic opera by Effendi Oscanyan.

Billy Cosad has signed to play juveniles with Powers Brothers in Cupid's Chariot this season.

Miss Lorenson, who has been with the Shing Ching company, returned to New York last week. She has been on the stage only a short time, but Richard Stahl says that she is a remarkably clever actress and singer.

Daniel Sabel writes that he is not unemployed, as was published recently by a dramatic paper, but has all the season been playing successfully the leading role in Eagle's Nest, originated by Edwin Arden.

Frank Herrick has joined The County Fair, to play his old part of Joel. Edith Pollock, a member of this company, recently refused a flattering offer to join A Straight Tip.

Charles Townsend has engaged Jessie Emison for Clarice in Captain Racket.

Frank B. Rhodes, who is managing the City Opera House, at Frederick, Md., was injured while examining a carbonating machine in his factory on Oct. 12. A cap blew off the acid chamber, forcing vitriol and marble dust in his face. By the quick application of water and soothing oils, Mr. Rhodes' sight was saved.

The Brooklyn *Eagle* says that the grave of William J. Florence, in Greenwood Cemetery, lies uncared for and unsightly.

A telegram states that Maude Nickinson does not leave Lothrop's company.

Mattie Spooner writes that Edna May and Cecil Spooner, supported by the Spooner Comedy company, opened at Funke's Opera House, Lincoln, Neb., to S. R. O., with The Isle of Champagne in opposition.

Few men in the theatrical business have a record of continuous service in one connection longer than that of George E. Wallen, the secretary to and manager of details for F. F. Proctor. Mr. Wallen began his service with that manager at the old Green Street Theatre in Albany in 1879, and has since remained steadily in confidential relations with Mr. Proctor.

Doré Davidson and Ramie Austen will lose three nights, during the week of Nov. 6, in a jump from Columbus, O., to Denver, Col., where Dangers of a Great City will be played. Miss Austen recently plunged down a descent from a platform used in By the World Forgotten, and received such injuries that she was compelled to play her part on crutches for a week.

Charles Dickson's company was quite successful in Minneapolis and St. Paul, and Mr. Dublin, his manager, writes that the prospects for the tour now are bright.

Mr. and Mrs. Ryan, known as Ryan and Richfield, received a solid silver tea-set from the Rev. C. H. Dumohat, pastor of St. Stanislaus' Roman Catholic Church, of Brooklyn, and member of the Columbian Club, of South Brooklyn, while performing at Hyde and Behman's Theatre in that city on Oct. 27. Mr. and Mrs. Ryan recently gave an entertainment for the benefit of the church.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Swede Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 136 Liberty Street, New York. First subscription edition sold in ten weeks.

A QUICK CHANGE

It was reported last Saturday that the Frederick Solomon Opera company would disband after this week. Color was given to this rumor by the return to New York of Lyle Andrews, one of the managers, who said that H. R. Jacobs had been obliged to provide for the transportation of the party from Syracuse to Buffalo.

Mr. Solomon sends a statement to THE MIRROR regarding the matter. He says that he started out three weeks ago under the management of Andrews, Pollock and Brobyn, all of whom had been connected with the Casino in minor capacities.

"These three," says Mr. Solomon, "claimed to have $25,000 backing. We played to fair business until we reached Montreal, where it was vile, and the three Casino impresarios were stranded. They could not pay salaries, and they left $400 worth of hotel bills behind. I then told the trio that either I should take a hand in the direction of business or I would leave. Brobyn and Pollock assigned me their interests, and Andrews remained.

"On the way to Rochester the company, whose claims had not been satisfied, held a council and decided that they would work no longer for Andrews. I then agreed to become personally responsible for their salaries. In Syracuse Andrews was shipped. He took with him the contracts for the season, which Charles Barton had asked $1,000 to make. Andrews supposed that this would cripple me. He made a mistake.

"I have arranged with Wagner and Reis, managers of the Wieting Opera House, to book a new tour, including their circuit. The company made enough money in Syracuse to pay salaries and hotel bills and pay off the indebtedness left in Montreal.

"My former managers tried to attach the receipts in Syracuse in order to force the company to disband, but there was no ground for an attachment. After this week of night stands we shall play in Buffalo for a week, beginning on Monday."

SOME REMARKS BY LEDERER.

"I observe," said George W. Lederer to a MIRROR reporter on Monday, "that Aby Erlanger, the Napoleon of managers—as he once told me—has been saying naughty things about me. I defy him to prove any of his allegations. I am on friendly terms with every attraction with which I have ever been associated.

"Mr. Erlanger cannot say as much. I refer him to Fanny Davenport, Pauline Hall, Neil Burgess and others. Of course, Aby can make presidents—Grover Cleveland owes his re-election to him—but that is outside of the theatrical business.

"For myself, life is too short to waste time on trivial matters. I think managers of the prominence of Jefferson, Klaw and Erlanger should lend themselves to loftier things than twaddle.

"It is a fact that the percentages secured by me for attractions I have directed have been, in all instances, anywhere from ten to twenty per cent. more than any attraction ever booked by them over the Jefferson, Klaw and Erlanger Crystal Maze circuit.

"Henceforth I shall ignore anything emanating from booking agents and speculators.

"A manager who can organize a company, route it and rehearse it, certainly has no time to answer the slurs of those envious persons that have nothing else to do but roast their more enterprising rivals."

A NEW PLAY BUREAU.

The American Manuscript Association has established, at 1215 Broadway, a new play bureau. The association has fitted up a comfortable reading room. Managers and others who are in search of new plays will find it convenient to them.

The manuscript department will be under the supervision of M. Jules Florina, who is said to be an experienced reader and critic, and who, for many years was employed in a similar position for the principal theatres of Paris. His library contains many of the old Parisian, English and German successes.

The association has arranged to represent a number of foreign and American authors, and many of their plays will be found on file. It is promised that every play submitted will be carefully read, and, if found of merit, a complete typewritten synopsis will be put on file at the office. A special effort will be made to place young authors' manuscripts, and those found to possess extraordinary merit, will be given production at matinees in a New York theatre. Young authors' plays will be read and advice given gratis.

LOUISIANA REJECTED THEM.

Misfortune has followed Sam T. Jack's La Belle Creole company in Louisiana. The people of that State have resented the designation of "creoles" applied to the members of this company, most of whom have negro blood in their veins. At Lake Charles the company appeared in an empty house; at Lafayette meetings had been held on the subject, and when the company arrived in town they were waited upon by a committee headed by the mayor who warned them away, and not a place could be found at which they could buy food. Manager Isham, of the company, said to a reporter that the company had lost $5,000 or $6,000 since leaving Chicago.

MR. DALY'S BAD SEASON.

A member of Augustin Daly's company writes to THE MIRROR: "Mr. Daly is doing a disastrous business. Everything thus far has been a failure, including The Foresters." Mr. Daly's experience in London, since he opened the new theatre in Leicester Square, has been discouraging. With all his faults, Mr. Daly is a plucky and an aspiring manager, and it is a pity that his venture on the other side has proved unlucky.

AN INTERESTING DAMAGE CASE

Last year A. M. Thomas, colored, instituted a suit against Manager L. M. Crawford, of the Topeka Opera House for damages for the latter's refusal to permit Thomas to occupy parquette seats during a performance.

The action alleged a violation of the civil rights act, and presented a legal proposition which the courts of Kansas never had passed upon. The parties finally decided upon a compromise, by which Manager Crawford pays the costs of the suit and an additional item of $200 for expenses.

This is a reversal of the similar case in which A. Judah, when manager of the old Ninth Street Theatre, Kansas City, was sued by a negro on the same grounds. The decision in the latter case was in favor of the manager on the grounds that his theatre was his private property and that he had the right to refuse admission to anyone he might desire to keep out.

A RISING YOUNG ACTOR

James K. Hackett, a son of the great American Falstaff and nephew of the late noted Recorder Hackett, of this city, has won unusual notice as leading man of Arthur Rehan's company, which is now touring Canada and the British North American provinces. Mr. Hackett attracted unusual attention when he was a member of the College of the City of New York Dramatic Club. Soon after his graduation, Mr. Hackett joined Augustin Daly's forces. He won distinction in several minor parts, but ambitiously tried his fortunes in a field that offered him greater opportunity. The Montreal press recently praised him highly as Pere Antoine in A Modern St. Anthony, and as Jack Rogett in Satanella. *La Presse* declared that he displayed an ability alike for tragedy and comedy. The *Daily Herald* said Mr. Hackett's portrayal of the unhappy priest "was a fine piece of acting, and such as to hold the audience as few artists could."

ACTORS CAGED AND FANNED

When Henshaw and Ten Broeck appeared on Oct. 23 at the Academy of Music in Fall River, Mass., in the New Nabobs, the occasion was made festive. As the two comedians were about to make their exit from the stage at the end of the mythological scene in the second act, their progress was intercepted by a committee headed by the president of the Nabob's Club, of Fall River, Mass., who presented to them respectively a handsomely engraved gold-headed cane and a magnificent feather fan. The fan is unique, the frame work being composed of ivory, gold mounted. The gifts were accompanied by a neat presentation speech by the president, which was responded to in a happy vein by Mr. Henshaw and Miss Ten Broeck.

A BENEFIT AT THE IMPERIAL.

"A movement is under way," said Frank Dupree, of the Imperial Music Hall, to a MIRROR reporter, "which will give the theatrical profession an opportunity to aid the sufferers from the storm and flood in Louisiana and a worse scourge—the dreaded yellow jack in Georgia.

"Money is of comparatively little use in the stricken parts for the reason that there is nothing left there to buy. What they need is food, clothing, etc. The Imperial Music Hall will do its share in this matter by giving a benefit performance on Friday afternoon, Nov. 3.

"Among those that have already promised to appear are Digby Bell, Laura Joyce, and Lottie Collins."

MR. M'CONNELL RE-ELECTED.

At a meeting last week of the stockholders of the American Theatrical Exchange, held at its headquarters, 1180 Broadway, William A. McConnell, the manager of the exchange, was re-elected. He signed to continue in the position for five years. In accepting he insisted upon the further employment of the methods adopted so far in conducting the exchange. He laid stress upon the clause: "Under no circumstances shall the American Theatrical Exchange become financially interested, either directly or indirectly, in any traveling combination or a star or in a theatrical or private enterprise of any nature."

PIRACY IN TEXAS.

Leslie Davis' Fifth Theatre company, so called, is engaged in a bold piracy in Texas. This company is not only playing Michael Strogoff, but advertises Lewis Morrison as one of the company, and in the cast of Faust and Marguerite, which is also used, Lewis Morrison is advertised as "Mephisto, the Devil." Michael Strogoff is private property, and everybody ought to know that Lewis Morrison is himself starring in Faust. Ed. J. Abrams, Mr. Morrison's manager, will no doubt take steps to punish Leslie Davis, or the person who may be responsible for this false representation.

BASHFUL JULIUS STEGER.

Julius Steger, the baritone of The Algerian company, who has recently figured conspicuously in the civil war in the Algerian company, is quite bashful. He says:

"I received always the best notices next to Marie Tempest. Mr. De Koven liked my singing so much that he was delirious with joy to hear me sing his music. The librettist, Glen MacDonough, used to take a chair and sit in the wings every night for the pleasure of hearing me speak his lines."

So says the Brooklyn *Eagle*. The paper's comment is: "The place for Mr. Steger is not on the stage, but in politics."

MIRROR CALLERS.

Among those that called at the MIRROR office last week were the following: David Belasco, Isabelle Evesson, Robert L. Cutting, Jr., Professor Herrmann, Signor Perugini, Laura Biggar, Frank Mordaunt, Ramsay Morris, Marie Madison, Robert Campbell, Laura Lorraine, John Archer, Katherine MacNeil, Nellie Braggins, H. M. Brinkley, Nellie Briscoe, Anna Robinson, Homer Granville, Frank Coltman, John R. Compson, Cecil Van Loren, Clifford Leigh, Harry Randolph, I. A. Solomon, Margaret Devereaux, Kathryn Dana, Edward Bloom, Beaumont Smith, Richard Stahl, Charles Barnard, Benjamin F. Roeder, Adele Le Claire, Lionel Bland, Grace Ogden, Ida Krueger, Ada Walker, H. Lightwood, Martha Rudesill, Arnold Reeves, Garland Gaden, Irene Leslie, George Pauncefort, Ella Hunt, Damon Lyon, Marie Leicester, Charles B. Cochran, Grace Wallace, Julian Greer, Lillian Melbourne, Mr. G. F. Allen, Charles B. Poor, Ada Langdon, Ralph G. Clark, Charles W. Butler, Joseph Frankel, Forrest Robinson, Kate Toncray, Charles R. Pope, J. Alexander Brown, Clara Thropp, and Genevieve Beaman.

NEW YORK THEATRES.

PALMER'S THEATRE
Evenings 8:15. Matinee Saturday.
Jamming the Theatre Nightly.
RICE'S Surprise Party.
The Up-to-Date Attraction.
The Sparkling Novelty.
BARNET AND PFLUEGER'S Gay Extravaganza, More Captivating Than Ever.
1492
New Dramas, Music and Drolleries.
New "Daily Hints from Paris," by R. H. Macy & Co.
120th time with Souvenirs.

EMPIRE THEATRE
Broadway and Fortieth Street.
Evenings at 8:15. Matinees Wednesday and Saturday at 2.
THIS WEEK ONLY.
CHARLES FROHMAN'S COMPANY.
The Season's Success.
LIBERTY HALL.
Nov. 6, THE COUNCILLOR'S WIFE, a New Comedy.

GRAND OPERA HOUSE
Twenty-third Street and Eighth Avenue.
Evening at 8. Matinees Wednesday and Saturday at 2.
DARBY The Man Bird,
With Jefferson, Klaw and Erlanger's
COUNTRY CIRCUS.
Next Week—Walter Sanford's THE STRUGGLE OF LIFE.

STAR THEATRE
Evenings at 8. Matinee Saturday at 2.
Last Week.
MR. AND MRS. W. H.
KENDAL
THE SILVER SHELL.
A New Play by Mr. H. J. F. Dam.
Special Matinee Saturday.
THE SECOND MRS. TANQUERAY.

BROADWAY THEATRE
Evenings at 8. Matinee Saturday at 2.
Mr. T. H. FRENCH, - - Manager
Handsomest and Safest Theatre in the World.
The Greatest Success in the City.
FRANCIS WILSON'S
Magnificent Production of
ERMINIE

STANDARD THEATRE
J. M. HILL, - - Manager
21 Crowded Months.
CHARLEY'S AUNT
Direction of CHARLES FROHMAN.
Evenings at 8:15. Matinees Wednesday and Saturday at 2:15.
Seats ready one month in advance.

LYCEUM THEATRE
Fourth Avenue and 23d Street.
DANIEL FROHMAN, - - Manager
Last Two Weeks.
E. H. SOTHERN
In Paul M. Potter's New Play entitled
SHERIDAN; OR, THE KID OF BATH.
Nov. 20, Return of the Stock Co.
Evenings 8:15. Matinees Thursday and Saturday at 2.

KOSTER & BIAL'S
Thirty-fourth Street, West of Broadway.
Matinee Saturday Only.
Oscar Hammerstein's Comic Opera
THE KOH-I-NOOR.
Specialty Artists:
MONS. and MME. DEL-MELY,
HARRIETT VERNON,
MLLE. EDMEE LESOOT,
MISS ADA REEVE,
EVANS AND LUXMORE.
The Grand Ballet VERSAILLES.

HARRIGAN'S THEATRE
M. W. HANLEY, - - Manager
BRILLIANT SUCCESS.
The WOOLLEN STOCKINGS
By Edward Harrigan.
Five New Songs by Dave Braham.
Wednesday—Matinee—Saturday.

NEW YORK THEATRES.

DALY'S THEATRE
Until Further Notice.
Evenings at 8:15. Mats. Wednesday and Saturday.
Engagement of the Eminent Comedian,
MR. SOL SMITH RUSSELL
In Edward E. Kidder's successful play,
A POOR RELATION

AMERICAN THEATRE
42d St., 41st St., and 8th Ave., near Broadway.
Mr. T. H. FRENCH, - - Manager
Evenings at 8. Saturday Matinee at 2.
THE PRODIGAL DAUGHTER

IMPERIAL MUSIC HALL
Greater Than Ever.
SISTERS REEVE
And a Brilliant Corps of Vaudeville Celebrities.
Matinees Monday, Thursday and Saturday.

BIJOU THEATRE
J. WESLEY ROSENQUEST, - - Manager
Evenings at 8:15. Mat. Wednesday and Saturday at 2
THIS WEEK ONLY.
ROBERT HILLIARD AND PAUL ARTHUR
THE NOMINEE.
Next Week—Marie Jansen, Delmonico's at 6.

KLEIN'S
CARL AND THEODOR ROSENFELD, Lessees and Managers.
LAST WEEK, LAST NIGHTS.
SIDEWALKS OF NEW YORK
A TRIP TO MARS.
Matinees Wednesday and Saturday.
Nov. 6, The Grand Drama OLAF.
Extra Matinee Election Day.

HERRMANN'S THEATRE
Evenings 8:15. Saturday Matinee 2.
Oct. 30 last week of Shakespeare's Comedy
THE MERCHANT OF VENICE
Presented by
RICHARD MANSFIELD AND HIS COMPANY.
Saturday Night, Nov. 4—Farewell Night.

14TH STREET THEATRE Near 6th Ave.
J. WESLEY ROSENQUEST, - - Manager
Every Evening, Wednesday and Saturday Matinees
Last Weeks.
The Voice of the People Praises
THE CORNCRACKER
Joseph Arthur's new play.

TONY PASTOR'S THEATRE
14th St., between 3d and 4th Avenues.
Matinees, Tuesday and Friday.
Elite Society's Only Specialty Theatre.
TONY PASTOR HOME.
J. W. Kelly, Frank Bush, Eunice Vance, Clara Beckwith, 4 Vendomes, Crane Bros., The Two Franks, Zarmo, John and Nellie McCarthy, Eddy Abbott, Prof. Burtine's Trained Dogs.

H. R. JACOBS' THEATRE
Third Avenue, corner 31st Street.
Matinees Monday, Thursday and Saturday.
J. J. DOWLING'S
CAPT. SHERRY, U. S. A.
Next Week—The Ivy Leaf.

BROOKLYN THEATRES.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Complete Elaborate Production of The Greatest of all Comic Opera Successes
WANG
Matinees Wednesday and Saturday.
Next Week—John Drew.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES AND CO., - Proprietors
(Edwin Knowles, Daniel Frohman and Al. Hayman)
Wednesday—Matinees—Saturday.
Two Weeks.
Special Matinee Election Day, Nov. 7.
The Original Cast in
THE GIRL I LEFT BEHIND ME.

EMPIRE THEATRE
Broadway and Bedford Avenue
Matinees Wednesday and Saturday.
Jacobs & Sanford, Props. Walter Sanford, Mgr.
Week commencing Oct. 30,
PAUL KAUVAR.
Next Week—Gus Williams.

GUS. SUN'S NEW PARK THEATRE
The Leading and the Elite Theatre of Brooklyn.
Gus. Sun, Pres. and Mr. W. L. Sun, - Manager.
This Week. Matinees Wednesday and Saturday.
L'ENFANT PRODIGUE
(The Prodigal Son),
By the Famous Parisian Company.
Next Week—Alexander Salvini.

GRAND OPERA HOUSE
"Popular with the People."
WILLIAM MCCONNELL, Lessee and Manager
WEEK OF OCT. 30.
FRITZ AND HIS UNCLE.

Empire.—The Younger Son.

Drama in four acts, by David Belasco. Produced Oct 24.

Paul Kirkland	Henry Miller
John Kirkland	James E. Wilson
Simeon Brewster	William Faversham
Clarkson MacVeigh	W. H Thompson
Peter Bogart	W. H. Crompton
Dick Major	Cyril Scott
Nell Armitage	Viola Allen
Mrs. Kirkland	Mrs. D. P. Bowers
Margaret	Odette Tyler
Dolly Chester	Edna Wallace Hopper
Agnes	Edith Marion
Tommy	John McKeever
Bess	Percita West

The regular season of the Empire Theatre opened last Tuesday night with a new play by David Belasco, called The Younger Son.

Such greatly advantageous elements as expert stage direction by this author himself, the careful furnishing and equipping for which this theatre has already become noted, and the services of Charles Frohman's excellent stock company entered into the production.

Few plays are born under such favorable auspices.

A modest note on the programme stated that Mr. Belasco was beholden to O. Vischer, a German, author of Schlimme Saat, for one of the incidents used in The Younger Son. In the German play a mother would promote the artistic career of a favorite son at the expense of the honor of an adopted daughter.

Mr. Belasco's play discloses a mother who dotes upon two sons. One, Paul, is of artistic bent. The other, John, is a natural scoundrel. Paul is a mediocre painter, but his mother believes he is a genius in embryo. John had been compelled to marry a young woman betrayed by him. He neglects her and his children, has dissipated a little business left by his father, and is a gambler. But his mother is prejudiced against his wife, upon whom she puts the blame of John's misfortunes. She believes he will become a business Napoleon, and she weakly pities him, fondles him, gives him wine when he comes to see her, and when he coarsely and petulantly complains, she thinks he is ill, and dose him with camomile tea.

We are introduced to an odd household, in queer surroundings. The good angel of the play is a man—an elderly man—"Uncle" Peter Bogert. He also seems to be the head of the house. When he confesses, in a flimsy bit of sentiment that contains something about the comma representing youth, the semi-colon middle age, and the "full-stop" death, that he is a compositor, we wonder how he can stand the expense of the establishment. It is evidently a flat, constructed upon plans evolved during an architectural delirium. What at times seems to be a drawing-room and at others a living room, is in view. It is reached by downward winding stairs in one corner. To the left an artist's studio is entered. To the right, up a short flight, is a nondescript room partly in view. Beyond this, we learn by the action, is a series of rooms, or one very large room, used for a variety of purposes, the most important event occurring therein being a ball, or party, the sounds of which are wafted to the audience during those parts of the second act which for proper effect require the strains of an orchestra and the indistinct murmurs of happy converse. At other times during this act, when surrounding silence is more effective, no sound comes from the ball-room, although the party is supposed still to be in progress. But this anticipates.

Here lives "Uncle" Peter, the compositor, who is also a veteran of the late war, and with him an orphan girl, Nell Armitage, who teaches school, and whose father was Peter's comrade. And with them live the doting mother of Paul and John, and Paul himself. John is supposed to be keeping house. And here, also, seems to live a lively ingénue of a neighboring theatre. Dolly Chester, for she is here much, and it is not quite plain, unless her request for "the loan of this room," preferred to Nell Armitage when they are together alone early in the play explains it. Nell grants the room at this time, and conveniently retires up the flight to the right and out of sight, whereupon, after a little signalling to the window of another flat seen between the bars of a fire escape, a young man, Dick Major, appears upon the scene with Dolly after she has wrested the center board from a dining table to bridge for him the space between the domiciles. Dick wears very clean overalls. He says his father is rich and that he himself is an amateur carpenter. But he adds that he need not work, and the very good clothes beneath his overalls would prove it if the chrysanthemum in his buttonhole did not. How do we know he wears good clothes? Why, with Dolly's assistance he removes his overalls, which he just tore while crossing the chasm. And Dolly sits down to a sewing machine and mends them deftly. For they are lovers. And Dick also might about as well live with "Uncle" Peter—but this also anticipates.

Paul, the artistic son, has secretly labored upon a picture. Nell, although she loves him, and even "Uncle" Peter—although himself a very indifferent performer on the violin—do not believe Paul has an afflatus that is divine, and say so. But the mother still fondly believes he is a genius. His picture is a portrait of Nell. He sends it anonymously to a great dealer. They all await the issue.

In the meantime, in comes the abused wife of John. John's mother receives her coldly. The abused wife says she and her children have been dispossessed for non-payment of rent. John himself, swagger and swell, enters and makes light of his misfortunes, glowering, however, at his artistic brother, whom he hates.

"But the children, John!" cries his doting mother, as she looks at the cowering wife, "where are they?"

"Oh," replies John nonchalantly, "they are with the furniture. I left them throwing pillows at each other."

But by and by the children, with John and John's wife, are seen also quartered on "Uncle" Peter, who must be a very rapid compositor—in fact a very Mergenthaler. And when we see the children, as they induce "Uncle" Peter to "play soldier" with them, the juvenile fashionplate has nothing like them to display.

When "Uncle" Peter returns from the picture dealer's, whither he has gone at Nell's request to plead with the dealer on behalf of Paul, he finds the brothers in the heat of a quarrel. John is sneering at Paul's artistic pretensions. "You have staked your all on a picture," he says. And "Uncle" Peter replies, "He has won!"

Paul's picture of Nell has sold for $1,000. Momentary happiness for all but John. Amazement for him. But who is the purchaser? "Uncle" Peter says Clarkson MacVeigh—a great, a wealthy, a liberal connoisseur. Nell grows pale. She takes from a cabinet a card thrust into her hand by a bold man in the picture store yesterday—a man who had whispered to her that she should have wealth if— Horror! It was the card of Clarkson MacVeigh! She whispers the awful truth to "Uncle" Peter. Clarkson MacVeigh has bought the picture not because it is a work of art, but because it is her portrait. While the doting mother and Paul are openly and ignorantly happy, "Uncle" Peter is secretly furious, and Nell is filled with anger and apprehension.

Incidentally, before Paul began this portrait, Nell had interested Simeon Brewster, a young and wealthy manufacturer, in the artist. Brewster, seeing Paul had talent as a carpet designer, offered him a position. But Paul said: "Perish the thought!" Fame, not money, was his ambition. Brewster also loves Nell, and has confessed it. But she can only be a friend to him.

A party is given in honor of Paul's achievement. Hence those sounds referred to from the spacious supplementary rooms in the audience's imagination. MacVeigh enters and is surprised to find Nell here. In an aside he confesses that he had hoped only to get her address. The doting mother almost faints from joy and pride when she recognizes Paul's patron. MacVeigh discovers that Paul and Nell are not brother and sister, but lovers. Ah! He will send Paul abroad—ostensibly for study—and Paul may return as best he can. Before he departs, MacVeigh leaves with the doting mother an invitation for Paul to dine with him at the club. Then he walks over to the indignant, shrinking Nell, seizes her wrist, and whispers his love for her. Then he leaves.

"Uncle" Peter cannot stand this, nor can Nell. So they tell the doting mother of MacVeigh's baseness and the truth as to the picture. But the doting mother is only indignant at Nell. Paul has confessed to her that he would have killed himself had his picture been a failure. Nell must submit for the present to circumstances. Besides, the doting mother cannot believe that Mr. MacVeigh is a bad man.

The party out of sight goes on, and the echoing mirth is unconfined. Enter Simeon Brewster. While the others leave him and Nell alone, Mr. Brewster sits scribbling absent-mindedly at a table furnished with writing materials. To Nell he advances with a request that she permit him to say one pretty thing before they part. Nell consents. He hands her the paper upon which he has just written, and she reads:

"Mr. Simeon Brewster begs to announce his engagement to Miss Nell Armitage."

Will she forgive him for so fond a wish? Nell starts. She chokes. She has an idea. She can save herself. She can save Paul. She accepts this indirect second tender of Brewster's love, and in a frenzy of haste, with the permission of Brewster, who is a rival of MacVeigh for a club presidency, Nell at once encloses this announcement of the engagement to the villain MacVeigh.

It is still a long story, but little need be added here. Of course MacVeigh, checkmated, gives up the chase. There is a scene in Paul's studio, as he dresses with artistic effect and meditates happily over his future, with music from a neighboring church to foil theatric effects quite characteristic of Mr. Belasco. The abused wife at last turns on her mother-in-law—the doting mother—and relieves herself of a piece of mind. Her husband, John, forces the doting mother to give him the $1,000 paid for the picture—a part of which sum, we have already learned, is to defray the expenses of the celebrating party, no doubt much to the monetary relief of "Uncle" Peter, the compositor—and Paul returns, not having been treated to the promised dinner at the club, and is naturally cast down by developments. John at last comes home contrite and presumably reformed. And at the last the doting mother dotes on both her sons.

Of course intermediately there are incidents of comedy between the ingénue and the amateur carpenter, who really have no legitimate business in the story. A notable one of these incidents is the amateur carpenter's burdening of "Uncle" Peter's domicile with a lot of furniture, apparently bought by him on the instalment plan—perhaps Dick's rich father objected to the ingénue—as an ante-nuptial gift of good faith to Dolly. And Dick is a true disciple of Toodles, for he has included the motto, "God Bless Our Home."

The play is marked by many excellent dramatic situations, and the climaxes are devised with exceptional strength. But all are built upon the sand.

It is really a pity that so much potential theatrical material as Mr. Belasco has devised should be wasted in so flimsy, fustian, and impossible a fabric.

The acting in The Younger Son was remarkably effective under the circumstances. It was vain, however, for even so ripe and accomplished an actress as Mrs. Bowers to make plausible the character of the mother.

Mr. Miller, who displays little variety, was nevertheless satisfactory as Paul. Mr. Wilson expressed with graceful deportment all of the brutal and selfish characteristics of John.

Viola Allen described the part of Nell with great comeliness and consistency. Miss Tyler surprised her friends by her unexpectedly strong work as John's wife. Edna Wallace proved her unique ability in the theatrical role.

Mr. Faversham was a self restrained Brewster. There was little for so sterling an actor as Mr. Crompton to do as Peter Bogert. Mr. Thompson, who was on but a few minutes in the second act, gave new proof of his wonderful skill in make-up, and acted the part of MacVeigh with perfect integrity to his lines.

Mr. Belasco has had to many successes to be cast down by the failure of The Younger Son.

Garden Theatre.—The Algerian.

Comedy-Opera in three acts. Music by Reginald de Koven. Libretto by Glen MacDonough. Produced Oct 26.

Celeste	Marie Tempest
Colonel Paul Lagrange	Julius Steger
Marquart	A. H. Wagner
Suzette	Adele Ritchie
Claire	Bertha Bayliss
Marie	Rose Fagman
Joan	Nellie Braggins
Tartarin of Tarascon	Frank David
Prince Gregory	Joseph Herbert
Mitaine	Ben Lodge
Selli	James S. Maffit
Assan	Frederick Kelly
Dancing Girl	Nanette Lascelles

The Algerian came to town last Thursday evening at the Garden Theatre. How long it will remain depends to some extent on the management. If the public can be made to believe that Julius Steger is sufficiently strong vocally for the role of Col. Paul Lagrange, the opera may meet with popular acceptance.

The opera itself appeared to go very well with the first-night audience. The music is by no means a revelation. It is pleasing and graceful but not striking or especially original. Mr. De Koven is at his best in the composition of ballads, and those provided for The Algerian were encored in every instance. The orchestration is delightfully harmonious, and the choruses are also well written. Taken in its entirety, however, the score of The Algerian falls short of the musical standard Mr. De Koven attained in Robin Hood.

It is acknowledged on the programme that the story of the opera, though radically different from the story of the book, was suggested from an incident in Alphonse Daudet's "Tartarin of Tarascon."

Prince Gregory of Montenegro, an impecunious adventurer, has discovered in Algiers a novel means of replenishing his exhausted treasury. He determines that he will supply romantic tourists with a "Picturesque East." As the article does not exist he resorts to bogus material, and makes the announcement that he controls the only genuine harem in all Algiers.

The Prince engages four handsome girls of a stranded French opera company to personate the widows of a fictitious Muly Abdallah. Mitaine, a hireling of the Prince, is engaged to frighten romantic tourists when they show symptoms of becoming too familiar with the ladies of the harem.

Colonel Lagrange, who is commandant of Algiers during the absence of his superior officer, has been receiving glowing letters from a certain Baya, one of the alleged widows of the spurious Abdallah. She requests him to obtain the dress of Hassan, the muezzin of the mosque El Tebo, and in that disguise to meet her in the balcony of the house adjoining the mosque.

Meanwhile Celeste, Countess of Monvel, to whom the colonel is engaged to be married, arrives in Algiers on her private yacht. Celeste had formerly been a comic opera singer, and recognizes the "widows" as her former associates. It is agreed that she is to take Baya's place and keep the rendezvous with the Colonel. Incidentally the Prince has promised to introduce Tartarin of Tarascon, a fire-eating Frenchman, to Baya. All concerned meet in the harem that evening, and their various adventures are set forth in the second act.

In the third act Celeste takes the Colonel to task for his inconsistency, but finally relents on condition that he shall subject himself entirely to her orders during a period of probation. It will be seen from this synopsis of episodes that the plot is as puerile as most comic operas.

Marie Tempest proved herself an excellent artiste in the role of Celeste. Her singing was most enjoyable, and what is unusual with the average prima donna, she evinced histrionic ability in no ordinary degree.

The less said of Julius Steger the better. His singing is not up to the standard of a leading role in a metropolitan production. His bearing and military make-up were the only commendable features of his performance.

Frank David made a hit with his first song, "I'm Tartarin of Tarascon." His comedy work lacked unction at times, but on the whole he was amusing. Joseph Herbert indulged in a ludicrous make-up, but his efforts to raise "laughs" in the delivery of comedy lines supplied by the librettist did not seem to strike the audience as equally ludicrous. James S. Maffitt made the most of the grotesque part of Selli.

The roles of Suzette, Claire, Marie, and Joan were ably personated by Adele Ritchie, Bertha Bayliss, Rose Fagman and Nellie Braggins. Adele Ritchie fainted a few minutes after her first entrance, and Nellie Braggins cleverly took up her cue and finished the scene without a hitch. Miss Braggins proved that she had brains as well as good looks.

Ben Teal, the stage director, deserves praise for the picturesque grouping in the harem scene. The scenic effects also deserve a word of praise. Louis F. Coran and his orchestra reaped their share of credit from the production.

Fifth Avenue.—Shore Acres.

Play in four acts by James A. Herne. Produced Oct 30.

Martin Berry	Charles G. Craig
Joel Gates	George W. Wilson
Josiah Blake	Franklin Garland
Sam Warren	David M. Murray
Captain Ben Hutchins	Phineas Leach
Dr. Leonard	James Burrows
Squire Andrews	Alden Ross
Tim Hayes	Carl Fey
Young Nat Berry	Master Charles B. Hamlin
Ann Berry	Grace Gayler Clark
Helen Berry	Katharine Grey
Liddy Ann Nye	Helen Gould
Perley	Lizzie Corner
Billy Pierce	Master Preston
Millie Berry	Daisy Stevenson
Mandy Gates	Florence Richards
Nathan'l Berry	James A. Herne

From In Mizzoura to Shore Acres is not so long a jump as might be supposed. The authors of both plays—or character sketches—follow the same method, and seek to obtain effects by adhering to the same plan. The treatment is similar, although the scene of one piece is Southern, and of the other New England.

It was not a large audience that greeted Shore Acres at the Fifth Avenue last night, but it was a gathering more than ordinarily discriminating and appreciative. Our public is not a stranger to the dramatic theories of which Mr. Herne is a practical exponent. Indeed, it has more than once observed their exemplification at his hands.

Mr. Herne's play and Mr. Herne's acting were both applauded frequently, and were undoubtedly provocative of interest. That can be said unhesitatingly. But whether much genuine pleasure or enjoyment was derived from the work and the performance it is less certain.

The story—what little Shore Acres has—THE MIRROR told in detail when the play was launched in Boston. Pieces of this kind are not dependent upon plot, upon any chain of singular or exciting events, for their interest. On the contrary, they endeavor to clothe the everyday, and often the trivial and the commonplace, with the charm and the power to absorb.

Shore Acres' appeal is made through the medium of character painting and touches of homely, matter-of-fact human nature realized by means of a microscopic development of detail. There is art in it, to be sure; but it is an art that bears much the same relation to the more stirring phases of dramatic representation that a picture of a ham sandwich bears to a battle scene by Detaille.

The imagination is not stimulated to any remarkable extent by the spectacle of a real horse drinking from a real horse-trough that contains real water, or by a party of Maine country people eating a real dinner.

It is always exquisitely done. The piece is mounted and played with remarkable care and fidelity. Mr. Herne achieved his purpose fully, and therein it must be granted that he is eminently successful. But when all is said and done, the question naturally arises in one's mind. Is this species of play worth all the pains and all the talent lavished upon it? Is it worth the doing?

This is an interesting subject, and one to which THE MIRROR will return when time and space permit it to be discussed thoroughly and critically.

As Uncle Nat Berry Mr. Herne presents a character that wins by its simplicity, truth and innate goodness.

Mr. Wilson, a Boston Museum favorite, contributed a capital "bit" in quaint Joel Gates.

Mr. Garland is a dry and practical storekeeper, Mr. Murray a manly young lover, and Mr. Leach a hearty sea captain.

Grace Clark is very natural as Ann Berry, the housewife. Katharine Grey is comely and artistic—if not sympathetic—as Helen. The several children in the cast are pretty and clever.

The play is admirably set. All the "natural" business in it is irreproachably natural, from the hollyhocks to the stuffed turkey.

Star.—The Silver Shell.

A play in four acts by H. J. W. Dam. Produced Oct. 30.

General Prince Karatoff	Mr. Sentai
Sir Richard Stanhope	Oscar Adye
Va Dor	Cecil B. York
Bannam	James East
Herr Schmidt	G. P. Huntley
Bourof	C. Walker
Boris Ivanitch	George Gray
Vasili	Howard Storge
Juge D'Instruction	Mr. Walters
Lady Armytage	Annie Irish
Mrs. Ladd	Florence Bennett
Mrs. Verney	Barbara Huntley
Lucille	Adrienne Darolles
Jack	Margie Valentine
Katherine Vail	Mrs. Kendal

The Silver Shell, by H. J. W. Dam, an American journalist, was brought out for the first time in America at the Star Theatre last night.

The piece had previously been presented in England by the Kendals last Spring, but it was not especially successful.

It is a Russian play with a Nihilistic plot, and it derives its name from a silver bomb made for the special purpose of killing the Czar.

The role assumed by Mrs. Kendal is that of Katherine Vail, a woman with a past, who has joined the Nihilist party in order to avenge the torture to which her father had been submitted by the Russian police. Her house in Paris is the headquarters of the conspirators against the Czar. The officials in St. Petersburg are informed of the conspiracy, and send Prince Karatoff—nicknamed the "butcher"—to act as a Russian spy.

Katherine Vail is generally believed to have been the mistress of a son of the Prince, who was murdered under circumstances that placed Katherine under strong suspicion of having caused his death. While in Paris she has fallen in love with Sir Richard Stanhope. Valdor, a rejected suitor, out of revenge, reveals the past of Katherine to Sir Richard.

Prince Karatoff overhears the revelation, and as he has sworn to avenge the murder of his son if he ever finds his mistress, the fate of Katherine seems settled. In the third act the conspirators, with the Prince among them disguised as a Nihilist, draw lots to determine who is to assassinate the Czar.

During this pleasant proceeding the Nihilist whose name the Prince had assumed arrives unexpectedly from New York. The conspirators are about to kill the Prince when he seizes the silver shell and keeps them at a safe distance until the arrival of the police.

In the fourth act, contrary to the usual ending of most Russian plays, everything turns out serene and lovely. It is elucidated that Katherine was the wife and not the mistress of the Prince's son, and that her child is the legitimate grandson of Karatoff. The Prince then lets up in his persecution of Katherine on condition that she surrender the boy. Of course, Sir Richard is brought round and marries Katherine.

Mrs Kendal was seen to advantage in the part of Katherine Vail. Her struggles between love and Nihilistic duty were quite effective.

Mr. Kendal gave a respectable but by no means a remarkable sketch of Prince Karatoff. It was not an inspired effort.

Oscar Adye was acceptable as Sir Richard, while Cecil M. York offered a racy portrayal of Valdor.

Annie Irish was capital as Lady Armytage, and Florence Bennett proved amusing as Mrs. Ladd.

The drawback of most Russian plays is that they are essentially theatrical—they lack human nature. The Silver Shell is no exception in this respect, and is, therefore, not likely to obtain any great degree of popularity.

Irving Place Theatre.—Lolo's Vater.

Drama in four acts by Adolf L'Arronge. Produced Oct. 26.

Fritz Klemm	Adolf Link
Auguste	Wilhelmine Schlüter
Charlotte	Charlotte Durand
Hedwig	Josephine Nebauer
Max von Bojatski	Moritz Zeisler
Assessor von Stein	M. Efeld
Emil Neumann	Julius Strassmann
Franz Hilgers	Julius Strobl
Friederike	Marie Deutsch
Johanna	Poldi Pietsch

Lolo's Vater received its first production in this country at the Irving Place Theatre last Thursday night.

The piece illustrates the gratitude of one daughter towards her parents, and the ingratitude of the other. The elder daughter, Lolo, is a frivolous girl, who breaks off her engagement with Emil Neumann because his father fails in business. Max von Bajatski, an elderly admirer, encourages her in the belief that she has talent for the stage. She is a worldly-wise young person, and while accepting pecuniary assistance from Bojatski, resists his attempts to lead her astray. Bojatski is so enamored, however, that he proposes for her hand.

The other daughter, Hedwig, marries Franz Hilgers, an humble bookbinder. Lolo takes her parents to live with her in the Bojatski establishment, but when they protest against her questionable flirtations with various men of her acquaintance, she unceremoniously requests them to seek shelter elsewhere, and tells them that she will make them a small allowance to pay their rent. This nearly breaks her father's heart, as she was his favorite child. Hedwig, however, is delighted to have her parents live with her, and the play ends upon a scene of domestic happiness.

The weak portion of the drama is the last act, in which Lolo, who is the central figure of the piece, does not appear at all.

Adolf Link again proved himself a splendid character actor in the role of Fritz Klemm. His change from broad comedy to artistic pathos in the third act gave evidence of remarkable histrionic versatility. Wilhelmine Schlüter as Auguste Klemm was the embodiment of motherly solicitude. Charlotte Durand was somewhat lacking in malignity for the role of Lolo but her personation was otherwise commendable.

Josephine Nebauer and Franz Strobl did full justice to the parts of Hedwig and Franz Hilgers. Moritz Leisler did a good bit of character work as Max von Bojatzki. Manager Conried announces the production of Der Lebermann by G. v. Moser on next Thursday evening.

Koster and Bial's.—Kob-I-Noor.

One-act comic opera, by Oscar Hammerstein. Produced Oct. 30.

Lord Belgrave	Charles Renwick
Duke Piff	Joseph Thomas
Kohn	N. S. Burnham
Minzesheimer	B. Curier
Shakespeare	J. H. Roberts
Smike	Harry Stanley
Smoke	George Knowles
Pipp	H. Mitchell
Popp	R. Davids
Clarkson	F. Webb
Maria	Emma Ralston
Lady Dunham	Ruth Davenport
Duchess Monk	Alice Butler
August Querker	F. O'Neill

Immediately before the lifting of the curtain on the Kob-I-Nor, Oscar Hammerstein's effort in the direction of light opera, at Koster and Bial's on Monday night, Mr. Hammerstein stepped to the footlights and took himself seriously. He said that the Kob-I-Nor actually was composed in forty-eight hours and was produced without any changes.

No one but Mr. Hammerstein took him seriously. That may have been due to the fact that first-nighters are jaded creatures.

The music—according to the programme—in the opera urges now in the direction of grand opera, then towards French opera bouffe, and again in the direction of the concert hall. In no case does it reach its destination. The most lively and clearly-defined air is a very evident paraphrase of the King's song in The Mascotte.

The plot concerns the theft of a diamond. It is not so brilliant as the stone.

The opera is handsomely and elaborately staged and costumed.

Bijou—The Nominee.

A host of friends, including brother members of the Lambs' Club, assembled at the Bijou Theatre on Monday night to cheer Robert Hilliard and Paul Arthur's first appearance together in the play, which Nat C. Goodwin has lent them from his repertoire, called The Nominee.

The piece is an adaptation from the French. Although it has been toned down to suit America, contrary to the rule, it still contains piquant situations and suggestive dialogue.

The story, as is pretty well known, concerns a rake named Medford, who leaves his country home to dissipate in town. In his absence he becomes nominated to stand for his county. His secretary endeavors to conceal Medford's goings-on, and only succeeds in making matters worse. The piece is screamingly funny when acted in the fine spirit of farce, and in that spirit it was acted on Monday by Hilliard, Arthur and a clever company. The audience was not given a moment to reflect, there was continual comic bustle.

Mr. Hilliard's performance of Medford is unlike Nat Goodwin's, but it is none the less amusing. Mr. Arthur, who was the original secretary in this country, acted with much zest, and won many laughs. Olive May made a comely and winsome wife to Medford. The play was well staged.

There was a curtain-raiser, Monologue of Fra Giacomo, adapted by Mr. Hilliard from Robert Buchanan's poem. It is sombre and tragic to an intense degree. The curtain falls on three corpses. It affords Hilliard a chance to do some capital acting.

Tony Pastor's.—Variety.

Tony Pastor's second week at his popular theatre opened last night, when he offered a very strong company whose efforts were appreciated by the audience. J. W. Kelly, known as "the rolling mill man," Frank Bush, the inimitable dialect comedian, the four Vendomes, new to New York but at once greeted as a clever quartette in their pantomimic-musical absurdity called "The Musical Laundry," Eunice Vance, the successful serio-comic and character singer, Clara Beckwith, the natatorial wonder, the Fraulls, horizontal bar performers, Zarmo, the juggler who performs while standing on his head, John and Nelly McCarthy, parodists, the Crane Brothers, in their rural humor, Eddie Abbott, the child magician, and Professor Burtine with his trained dogs make up an exceptionally strong bill.

People's.—The Ensign.

The Ensign, William Haworth's naval play, whose introduction of historic characters of the present day caused a commotion upon its original production, attracted a large audience at the People's on Monday night. Every loyal sentiment or patriotic speech was applauded to the echo.

The company is clever. Those worthy of special mention are Stephen Grattan as Ensign Baird, George Wright as Midshipman Watson, Marlborough Hardy as Lieutenant Allen, Charles T. Parsloe as Boatswain Bowlin, Ruth Carpenter as Alice Green, and Daisy Lovering as Dot. Edith Wright, a child actress, as Mary, was precocious.

Jacobs'.—Captain Herne, U. S. A.

Captain Herne, the military drama in which E. J. Henley sought stellar honors at the Union Square Theatre last Spring, was the attraction at Jacobs' on Monday night, with J. Jay Dowling and Mina Gleason in the leading roles. A fair-sized audience gathered to witness a miniature revival of the late unpleasantness.

Mr. Dowling was a manly and capable Captain Herne, while Mina Gleason gave a conscientious performance as May Herne. Myra Davis was a pleasing Nannette Randolph, Lizzie Morgan was very good as Madame Herne, and W. L. Gleason was a droll Colonel Randolph.

Grand.—The Country Circus.

The Country Circus, which is at the Grand Opera House this week, seems to have lost none of its power of attraction. The personages of the play, if more suggestive of caricatures of people rather than creatures of real life, are amusingly drawn and the play abounds in interesting situations and realistic effects. Of course the plot simply serves for an excuse to introduce a street parade and a real circus. In the latter a number of very clever performers appear, the chief of which is Joseph Darby, the English jumper, who performed a series of marvelous feats.

Imperial Music Hall.—Vaudeville.

An agreeable performance was offered to the patrons of this house last evening. The Sisters Reeve are prime favorites. McLean and Stall present their novel act of blacking up in full view of the audiences, and receive much applause for their singing of plantation songs and dancing. Les Figaros in international songs and dances, Harry La Rose, Joe Flynn of "Maginty" fame, James C. Medway, Josie Cohen, the Coulson Sisters and others complete the bill. Variety there is and lots of it.

At Other Houses.

Vernona Jarbeau remains at the Park this week.

The Woollen Stocking is very popular at Harrigan's.

The Prodigal Daughter is still successful at the American.

At Palmer's, 1492 promises to make a successful record.

The lively Corncracker may be seen at the Fourteenth Street.

Francis Wilson and company are pleasing good audiences in Erminie, at the Broadway.

Charley's Aunt is attracting audiences that fill the Standard.

This is the last week of A Trip to Mars at Niblo's. Next week Olaf will be produced.

Sol Smith Russell will present A Poor Relation at Daly's to-morrow night.

Sothern's engagement in Sheridan will end at the Lyceum next week.

In Old Kentucky is drawing well at the Academy.

THE BROOKLYN THEATRES.

Amphion.—Wang.

A crowded house greeted the first performance of Wang, with Edwin Stevens in the title-role, at the Amphion. Mr. Stevens performed the part of the Regent. A large chorus makes the opera most agreeable, and Frank Casey as the Ethiopian elephant keeper, Joseph S. Greenfelder as Colonel Fracasse, John A. Parks as the hero, Miss Earl as Mataya, and Miss Lynton as the widow, played their parts well and were received by an appreciative audience. Next week, John Drew in The Masked Ball.

Park.—L'Enfant Prodigue.

L'Enfant Prodigue was the attraction last night at the Park, and a goodly audience applauded the clever pantomimists and the musical effects. The play is an unique one to Brooklyn theatregoers, and was much enjoyed. Alexander Salvini in scenic revivals of romantic plays is next week's attraction.

Columbia.—The Girl I Left Behind Me.

The Columbia was well-filled last night on the occasion of the first Brooklyn presentation of The Girl I Left Behind Me, interpreted by a company which included Frank Mordaunt, Sydney Armstrong, William Morris, W. H. Thompson, Byron Douglas, Robert Edeson, Percy Sharpe and others. This will be a two-weeks' engagement.

Grand Opera House.—Primrose and West.

Primrose and West's Minstrels pleased Opera House patrons, many new songs, specialties, etc., being added to last season's programme. The Country Circus is announced for next week.

Academy of Music.—Pinafore.

Pinafore was revived at the Academy by the Brooklyn Opera Company, composed largely of local talent. John T. Brennan, Mabel Smith, J. Williams, May and Frank E. Wiske assumed the leading roles.

New Empire.—Paul Kauvar.

Paul Kauvar opened at the New Empire last night, before an interested audience. The same cast that appeared downtown recently performed the play to perfection. The scenery and costumes were striking. Next attraction, Gus Williams.

Novelty.—The Vendetta.

The Vendetta was produced last night before a crowded house at the Novelty. The scenic effects were good and the mechanical features novel. In the play a collision at sea occurs between the *Corsia* and *La Vendetta*, the effect of which is realistic. Next week, Dr. Carver's The Scout.

Lee Avenue Academy.—A Busy Day.

A Busy Day, a farce comedy of a new order, delighted an enthusiastic audience at the Lee Avenue Academy to-night. Harry Crandall is the principal comedian. Several singers and dancers are included in the cast. The Clemenceau Case next week.

People's.—George Dixon's Specialty Co.

The colored pugilist, George Dixon, and his specialty company, pleased a large audience at the People's last night. The audience showed their appreciation of the champion lightweight by abundant applause.

Every scene used in the production of The Merchant of Venice at Herrmann's Theatre was designed and painted by H. L. Rand. This fact would have been announced on the bills of the theatre by any *fair-minded* management.*,*

A NEW SERPENTINEUSE.

An audience, in which there were assembled many New Yorkers, gathered at the Brooklyn Park Theatre on Thursday evening last week to witness the first appearance of Madame Herrmann in a series of dances of the butterfly and serpentine order, which have been so popular of late.

The appearance of Madame Herrmann had been expected earlier in the week. Professor Herrmann's engagement opens in Brooklyn on Monday night, but Thursday was finally decided upon.

The dances are arranged with changing light effects, and form a pleasing interpolation in the regular programme of mystifying tricks and allusions. Madame Herrmann is a pretty and pleasing woman, and manages her waving draperies cleverly, adapting her movements skilfully to the musical effects. The arrangements of lights upon the stage were all supervised by Professor Herrmann, who is a past master of the art of light effects, and the result was a charming succession of delicate shadows and tints, which seemed to follow the dancer in her flutterings about the stage.

The familiar serpentine skilfully executed was the first dance, after which the "butterfly" was performed, the dancer simulating the wing movements in artistic fashion.

"La Blanche" was the last of the series, and was exceedingly pretty. Mme. Herrmann, perhaps, showed to better advantage in this dance than in any of the others, and at its conclusion she received floral tributes, applause and encores galore.

Her costumes are very graceful and of artistic designs, and the expert management of the lights added much to the beauty of the dance. Mme. Herrmann may be written down as a pronounced success in her new venture, which is an admirable addition to the Wizard's wonderful programme.

DIGBY BELL RETURNS.

"I am on my way to the Casino to rehearse as principal comedian of the Lillian Russell Opera Comique company," said Digby Bell to a Mirror reporter.

"What have I to say with regard to the closing of my starring tour in Jupiter, and The Tar and Tartar. Well, I travelled through the East with operas that were chestnuts there, and when I struck the West I found the World's Fair sucking in all available money.

"For instance, I would play at a town to $200, where I used to play to $1,000, and was told I was doing the banner week of the season—the average was $30 a night! Now, you know, no star can stand that—especially if his daily expenses are $450. I was out six weeks.

"I am delighted to be associated with Miss Russell, for I consider her a star of stars."

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ILLNESS INTERFERED.

Because of illness Agnes Herndon has been obliged to abandon her contemplated tour this season. Miss Herndon undertook to do too much—to act, to direct the stage, and to manage her business. Not being in the best of health to begin with, she succumbed under the heavy strain.

One day last week while rehearsing the death scene in her new play, The False Marriage, she fainted and did not recover consciousness until she had been removed to her home. Her physician, Dr. Utter, forbade Miss Herndon to attempt to appear for at least two months.

She was to have opened in Chester, Pa., with dates to follow in the near future in Philadelphia, Boston and New York. The profits of Miss Herndon's last season were large.

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A SUNDAY NIGHT BENEFIT.

Netelka Vivian, a young English dancer, came to this city last June with others from England, and filled one or two engagements. She had caught a heavy cold, however, on the voyage, and soon fell ill. Manager Ellis, of the Park Theatre, learned of her condition, and assisted her. The physician who attended Miss Vivian found that she had quick consumption, and she is rapidly failing. Manager Ellis has given the Park Theatre for a benefit for the stricken woman, and assisted by "Dorothy," is securing volunteers and arranging for a performance to be given next Sunday night. Miss Vivian lies ill at No. 205 West Forty-eighth Street.

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THE WHITE SLAVE LEASE.

The sons of the late Bartley Campbell called at the Mirror office the other day to correct several statements made in our last week's issue in reference to the controversy over the lease of The White Slave, given to H. C. Kennedy by A. M. Palmer, as receiver of the Campbell estate.

They say that the lease in question took effect with the beginning of the present theatrical season, and that they repudiated it as soon as they learned of its existence. Mr. Palmer has assured them that he will not oppose their efforts to set the lease aside.

They indignantly deny that they were discharged by Mr. Palmer, or that they ever had any misunderstanding with that gentleman.

HILL'S NEXT PRODUCTION.

J. M. Hill will stage at Herrmann's Theatre, on week after next week, Charles Gounod's short operetta, Philemon and Baucis. It is a great success in Europe, where it has frequently been sung. Mr. Hill will engage a strong company to interpret it. He says he considers he has secured a prize.

Every scene used in the production of The Merchant of Venice at Herrmann's Theatre was designed and painted by H. L. Rand. This fact would have been announced on the bills of the theatre by any *fair-minded* management.*,*

TEMPEST DID NOT SING.

Marie Tempest did not sing in The Algerian at the Garden Theatre last night. It was said she had a cold.

Fred. Whitney states that The Algerian have made the greatest success of the season, inasmuch as the company came into New York in the face of ill report. They are playing to the capacity of the Garden Theatre. The advance sale is beyond all expectations, and The Algerian may be said to be truly a winner.

A special matinee of The Second Mrs. Tanqueray will be given by the Kendals at the Star to-morrow.

Edward Vroom's company has closed.

Every scene used in the production of The Merchant of Venice at Herrmann's Theatre was designed and painted by H. L. Rand. This fact would have been announced on the bills of the theatre by any *fair-minded* management.*,*

BEN HENDRICKS

Who has been STARRING in Ole Olson for the past two years, is open for engagement.

Address this office, or 1740 Madison Avenue, New York.

IN OTHER CITIES.

DETROIT.

At the Detroit Opera House Modjeska began a three nights' engagement on Oct 23, presenting The Merchant of Venice, with Otis Skinner as Shylock. The Portia of Madame Modjeska has been seen here before, and is generally recognized as one of her best impersonations. The Shylock of Otis Skinner was the best piece of work that this favorite actor has ever done in Detroit. At no time was he mediocre, and at some times he was great. His make-up was perfect; his reading intelligent; his action forcible, and his speeches at no time ranting. In short, no one to-day on the stage pleased your correspondent better as Shylock than he. The rest of the co. were perfectly satisfactory, and includes Howard Kyle, Guy Lindsley, Charles Collins, B. G. Rogers, R. Peyton Carter, Anna E. Proctor, and Maud Durbin, and others equally good. On 24 Mary Stuart was presented. On the afternoon of 25 a repetition of The Merchant was given, and the engagement closed on the evening of 25 with As You Like It. The business done was excellent, and the general opinion was that Modjeska is quite in her prime. The engagement ahead is The Bostonians, week beginning 30.

At the Lyceum Walker Whiteside played the entire week 23-28, presenting Richelieu twice, Hamlet twice, Othello, Shylock, and Richard III. once each. Regarding the performance of this new aspirant our local critics differ considerably. George Goodale considers him the most promising young tragedian in America, and believes in due course of time he may be able to fill the shoes of Edwin Booth, as he has the intelligence, a splendid voice, which is rich, melodious, and resonant; reads intelligently, is graceful in action, and only lacks experience to enable him to gain the prominence he is so earnestly struggling for. The *Tribune* critic claims his acting displays originality, and the best of intentions, along with evidences of earnest study, but criticises his work as possessing more earnestness than art. This latter critic is, however, generous enough to allow that his faults may have been the result of nervousness. The co. supporting Mr. Whiteside is not the strongest he might have had. At the same time there is nothing really bad, and much to be commended.

But one engagement is announced for the Lyceum for the week of 29, on which occasion Col. Robert G. Ingersoll will be heard. This is rather an innovation on the part of this world-famous infidel, who has never before appeared in Detroit except on Sunday night, with one exception. Colonel Ingersoll always draws a large house and is attentively listened to.

At Whitney's Edward Barbour's adaptation of Rider Haggard's novel "She" is the attraction, and is doing good business. The title part is taken by Ethel Raynes, an attractive young woman, while Elwin Browne, an excellent actor, takes the part of Leo Vincey admirably. The play is well mounted, with fine scenic effects. The next attraction at this popular house will be The District Fair.

The All Australian Cricket Team were the guests of the Detroit Athletic Club during the week of 16-21, at which time they were the recipients of many attentions at the hands of the different clubs and townspeople. On the evening of the first day of the match they were entertained at the Detroit Club by the members of the D. A. C. On the second evening they were royally cared for by Manager Whitney and Manager Arthur Lewis, of the Crust of Society, which was a particularly courteous act on the part of the above gentlemen, for the reason that it was the opening night of the piece (19), and the house had been sold nearly solid., the leading lady, Etta Proctor Otis, having many friends in this city. Quite in contrast to the above action on the part of Managers Whitney and Lewis was that of Manager Warner, of Hanlon's Superba co., who although requested to do so by Manager Shaw, of the Lyceum, positively refused to entertain any such suggestion as inviting these famous visitors, although at no time during the week was there enough people in the house to pay for the lighting and the help. Instead, therefore, of attending the Lyceum, as was originally proposed, owing to the curious position taken by Manager Warner the cricketers were entertained by the officers and their ladies at the Fort.

F. E. STEARNS.

KANSAS CITY.

A Texas Steer played a very profitable engagement at the Coates Opera House Oct. 22-24. Tim Murphy in his own role of Brandera was crisp and clever as usual, and Alice Evans, the new Bessy, was entirely satisfactory, but the piece would be much improved if brought down to date.

The Isle of Champagne was received by splendid audiences at the Coates 25-27, and as it had never been seen here before was specially interesting. Seabrooke and Elvia Crox shared the honors, and the co. appeared to advantage. The scenery was pretty but rather archaic. Felix Morris 30-5.

The Auditorium offered the Drew Comedy co. in The Road to Ruin and The Rivals 23-28, and the co. was strong in both pieces. Mrs. Drew made a great deal out of the Widow Green, and it afforded a marked contrast to her Mrs. Malaprop, and was as thoroughly enjoyable and artistic. Mr. Sidney Drew appeared to better advantage in The Road to Ruin than in The Rivals. George Osborne, Owen Fawcett and Sidney Drew were also well cast. Robin Hood Opera co. 30-5.

The Grand, Gillis, and Ninth Street Opera Houses all had out S. R. O. signs 23.

Nellie McHenry was at the Grand Opera House 22-28 in A Night at the Circus, and her work was dashing and the fun infectious. The co. was fair all through. Bessie Bonehill in Playmates 29-5.

Pete F. Daley, a new star of the quick and funny variety, enjoyed a fine week's business at the Ninth Street Opera House 22-28 in A Country Sport. May Irwin served as an excellent foil for his fun, and Ada Lewis, as the "tough" girl brought down the house. A Nutmeg Match 29-5.

John L. Sullivan in The Man from Boston drew good houses at the Gillis 22-28. His acting has lost its ludicrous effect, as he was sober during his stay here.

Manager E. D. Clark, of the Ninth Street Opera House, on Monday installed Joseph Spears as business manager. T. H. Winnett will go to New York to look after the house's interests.

FRANK B. WILCOX.

LOUISVILLE.

Russell's Comedians opened a three nights' engagement at Macauley's Oct. 23 to a fairly good house. Pleasant performance of revised City Directory. Rose and Charles Coghlan will appear at Macauley's 27-28 in Diplomacy and Lady Barter. Thomas Q. Seabrooke will open in The Isle of Champagne at the Masonic 26.

The engagement of The Girl I Left Behind Me concluded at the Auditorium 28 with a matinee performance before an audience that filled the immense place.

The Black Crook opens at the Auditorium 30 for a week. The advance sale has been large.

The German Military Band, which has been playing at the Fair in Chicago, is booked for two concerts at an early date.

Dore Davidson and Ramie Austen are doing well at Harris' with By the World Forgotten. In the part of a "tough" girl, Miss Austen does some interesting work. The engagement continues throughout week commencing 23. A German Soldier 30.

Reeves and Palmer's Cosmopolitan co. is at the Bijou to satisfactory patronage. Kidnapped 30.

Harry Williams' Own Specialty is the offering at the New Buck. London Gaiety Girls 30.

Members of George Wilson's Monte Carlo co. are still here. The co. is being reorganized. The tour will be resumed at Dayton, O., Oct. 30.

Professor Pantaleggar's opera will be sung at Macauley's Nov. 13-15. It is entitled Galatea, and will be cast with Thomas Shearer (Harry De Lorme) as Pygmalion. Ed. O. Risley will also sing a part. The composer is leader of orchestra at Macauley's.

Manager John Whallen, of the New Buck, sued Charles Livingston, a variety performer, professionally known as the Salambo for breach of contract. A bond was given and Livingston was able to leave the city with the Field and Hanson co.

Blanche Chapman while here with The Prodigal Father co. caused the bodies of several members of her family to be removed from the burial plot at the old country home of her family to Cave Hill Cemetery. Her great grandmother, Madame A. Drake, once a famous tragedienne, and three of her sisters, now rest in Louisville's beautiful burial place.

CHARLES D. CLARKE.

NEW ORLEANS.

Lewis Morrison in Faust was at the Grand Opera House last week, and did an excellent business. He gave one performance of Richelieu. McDonough and Kennedy's Siberia 29.

Spider and Fly, with its manifold novelties and a host of talented performers, played to immense business at the St. Charles Theatre. Annie Lewis and Joseph Ott in The Dazzler 29.

Patti Rosa in Miss Dixie and Dolly Varden was at the Academy of Music and did a fair business. Maida Craigen and Frederick Paulding in A Duel of Hearts 29.

The French opera season opened on 26 with a brilliant performance of Les Huguenots, in which the principal artists of the co. appeared.

Augusta Roche Jennings, the distinguished comic opera contralto, died in New Orleans last week.

Charles E White, business manager of The Dazzler, is in the city.

Charles H. Young is here in advance of Craigen and Paulding.

Sam T. Jack's Creole Burlesque co., composed of negroes, passed through the city last week. The advance agent tried to get an opening at one of the theatres here but failed. The people of Louisiana resent the co. being called "Creoles," which is an insult to the best and oldest families of the State.

The benefit tendered by Jefferson, Klaw and Erlanger to the Police Mutual Benefit Association, of this city, will take place at the St. Charles Theatre the week beginning 29, when The Sondan will be performed.

The scheme of building a new theatre in this city is again being agitated. What the result will be remains to be seen.

LAMAR C. QUISTERO.

CHARLESTON.

The local playhouses are at present offering very few attractions.

At Owens' Academy of Music Oct. 18 The Dazzler drew a fair house. Uncle Hiram 19; moderate attendance. Out in the Streets 21; creditable performance to light business. Effie Elisler 25, 26, and matinee. Fay Templeton 3; Lewis Morrison 11.

The Grand Opera House has Al. G. Field and his Columbian Minstrels 3, 4; Herrmann 6; Jack's Creoles 7; Wilfred Clarke 9 and then Jules Grau's Opera co. for a week's engagement.

Al. Field, the popular minstrel, has been tendered a social session by Charleston lodge of Elks.

Ben F. Dodson is here in the interest of Sam T. Jack's Creoles.

Elkism is on a boom. Six new members were elected at the last meeting of Charleston lodge. John R. Dunne, Patti Rosa's genial manager, was also made an honorary member.

Manager O'Neill has taken advantage of the theatrical calm to visit the World's Fair. He will return in a few days.

The Uncle Hiram co. had to lie off here 18 on account of yellow fever at Brunswick.

R. E. SOLOMONS.

WASHINGTON, D. C.

Vice-President Stevenson, Baron Von Ketteler, and Speaker Crisp were present on the opening night at the Academy of Music, while at Albaugh's, during the same evening, Secretary Carlisle, Senator Morgan, of Alabama, and many other distinguished Southerners, occupied the boxes. The play was The New South, and it was voted the strongest attraction of the week, from a dramatic standpoint. Joseph Grismer and his charming wife, Phoebe Davies, were received with every evidence of appreciation, although this was their first appearance in the Capital City. The supporting co. is capable and well balanced.

It is almost superfluous to chronicle that Fay Templeton was accorded an enthusiastic reception at the Academy of Music in Madame Favart.

The attraction at the National was George Thatcher's co. in Africa, and was greeted with crowded houses.

At the Bijou W. H. Powers appeared in The Ivy Leaf.

EDWARD OLDHAM.

JERSEY CITY.

The Power of the Press was the drawing card at the Academy Oct. 23-28. The play and performance were excellent. Adelaide Cushman, Lavinia Shannon, and May Standish were particularly clever in their respective roles. Business was good all the week. The Land of the Midnight Sun 30-4.

Gilfred Young and Delmore, the dancer, together with an excellent variety co. did the best business of the season at the Opera House 23-28. Manager Fleming intends putting his stock co. on the road. Octoroon Minstrels 30-4.

On Saturday, 21, Manager Henderson received a telegram from Ramsay Morris cancelling his date at the Academy, but fortunately the date has been filled by The Land of the Midnight Sun co.

L. O. F.

MINNEAPOLIS.

Robert Mantell opened a three nights' engagement at the Grand Opera House Oct. 23 in his new play, The Face in the Moonlight. The piece is an exceptionally clever play that offers a dual role for the leading character. Charlotte Behrens is excellent in the role of Lucille Munier, and Mr. Stuart deserves credit for his lively action in the part of Captain Narcisse Millefleurs. The supporting co. is good throughout.

At the Bijou Opera House Charles A. Gardner, the German comedian, opened a week's engagement Sunday matinee 22 in his new play, The Prize Winner. Mr. Gardner finds a strong character in the play.

Thomas W. Keene opens an engagement at the Grand Opera House 26 in Richard III.

P. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Opera House Diplomacy to good business at advanced prices proved one of the strongest plays ever seen here Oct. 23-25. Russell's Comedians 26-28; Henry E. Dixey 30-1.

At English's Opera House Patent Applied For gave satisfaction to fair houses 23-28. The Tornado 26-28. McCabe and Young's Minstrels 2.

At the Park Theatre the usual large houses greeted Little Nugget 23-28. J. S. Murphy 30-4.

C. W. Williams' Specialty Show opened to fairly good business at the Empire Theatre 23. Two Jolly Old Chums 26-28.

Sousa's Band gave two concerts 23 to fair houses at Tomlinson Hall.

G. A. RECKER.

DENVER.

Another of Charles Frohman's enterprises was at the Tabor week of Oct. 23-28. The Girl I Left Behind Me, with its New York and Chicago record, and its complement of sterling players, drew large audiences.

At the Broadway night of 24 the Denver Athletic Club got up an affair called A Western Empire, a sort of satire on the local situation last July. Hits about the "blood-to-the-bridles" speech of our Populist Governor, etc., were freely made. Professor Hennely composed the music. The entertainment was for charity.

John Dillon in A Model Husband began a week at the New People's 23, and drew large houses.

Richard Mayo has been engaged by David Henderson as treasurer of the Chicago Opera House.

J. E. Sackett is doing a paying business these days at the Wonderland, Bijou. His New People's, which will play combs. this season, at prices within the reach of all, is also prospering.

Cleveland's Minstrels staid one day (Sunday) over their week, and gave a performance at the Broadway, supplemented by an afternoon parade. The Sunday closing people seem to be losing their energy. They are taking no more of their "stands" in closing up amusement places on Sunday. Every place is open that wants to be, all managers eager to catch some of those much abused silver dollars.

Other towns besides San Francisco will rejoice if a new circuit, spoken of in THE MIRROR as a probability. Denver is one of these towns. It has things its own way here now, and will likely continue to have unless a vigorous competition to the Tabor is established.

Jules S. Kusel, a popular comedian, who has been in Denver some time in Sackett's forces, has been engaged by Manager Freeman to play the part of Jack Ticket in A Railroad Ticket.

W. P. PEABODY.

PROVIDENCE.

Stuart Robson concluded a successful week at the Providence Opera House Oct. 21. Rosedale 23-28; good business. Glen-da-Lough 30-4.

A Flag of Truce did a very large business at Keith's Opera House. All the scenes and incidents of the play are supposed to have taken place near this city during the Civil war. The Span of Life 30-4.

Lothrop's stock co., headed by E. P. Sullivan and Maude Nickinson, have been presenting Around the World in Eighty Days to large audiences at Lothrop's Opera House twice daily. Florence Hamilton in "40," 30-4.

Reilly and Wood's Vaudeville co. played to packed houses at the Westminster Musee all the week. Sefton's Comic Opera and Vaudeville co. 30-4.

D. W. Reeves severed his connection with Gilmore's Band as conductor last week at the Pittsburg Exposition, and arrived at his home in this city 22. He will at once reorganize the American Band, of this city, and will appear with the full band at a grand "welcome home concert," which will be tendered him in Music Hall on 3.

HOWARD C. RIPLEY.

BALTIMORE.

The charming presentation of Constance in Sheridan Knowles comedy, The Love Chase, by Julia Marlowe, delighted enthusiastic audiences at Ford's Grand Opera House. There were a number of theatre parties, including members of Baltimore's 400, to witness The Love Chase, and Governor Brown and family occupied a box.

After an absence of four years Bobby Gaylor appeared at Harris' Academy of Music in Sport McAllister. Mr. Gaylor is always a drawing card here.

At Albaugh's Lyceum Theatre Marion Manola and John Mason appeared in Friend Fritz.

Captain Herne, U. S. A., a military drama with thrilling scenes and strong situations, was produced at the Holliday Street Theatre by J. Jay Dowling and a good co.

Carmencita is the reigning queen at the Howard Auditorium, where she appeared for the first time in Baltimore.

WILLIAM J. O'BRIEN, JR.

ST. PAUL.

At the Metropolitan Opera House Charles Dickson and his clever co. presented Admitted to the Bar and Incog. preceded by The Salt Cellar Oct. 19-21 to good houses. Theodore Bollmann's German Theatrical co. presented Deborah 22, giving an excellent performance to a large and well-pleased audience. Thomas W. Keene presented Richard III., Hamlet, Romeo and Juliet 23-25, opening to a good house and an audience that gave Mr. Keene a most cordial welcome. Robert B. Mantell 26-28; Rhea 30-4.

At Litt's Grand Opera House Carl A. Haswin and a good co. produced The Silver King 22-28, opening to full houses. Barney Ferguson in McCarthy's Mishaps 2-4.

GEORGE H. COLGRAVE.

GALVESTON.

Charles T. Ellis in Count Casper played his initial engagement at the Tremont Oct. 16, 17, and was favorably received by fair-sized audiences.

Lewis Morrison in Faust, though a yearly visitor, always fares well, and his recent visit 18, 19 proved no exception. The production has been improved in several respects.

Richards and Pringle's Georgia Minstrels gave one of their characteristic performances 20 to a topheavy house.

C. N. RHODE.

CANADA.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Clara Coleman in Nora Machree Oct. 17; crowded house. Walker Whiteside gave Richelieu 18 to a large audience.

LONDON.—THE GRAND (A. E. Roote, manager): Jane Oct. 19; good patronage. Clara Coleman in Nora Machree gave a pleasing performance 21 before a good house. The Harry Lindley Dramatic co. drew good houses 23-25 at popular prices. Chip o' the Old Block 27, 28.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Joshua Simkins Oct. 25.

WOODSTOCK.—OPERA HOUSE: Jane Oct. 20 pleased a fair audience. Walker Whiteside in Richard III. drew a fair house and gave general satisfaction 21. Nora Clench, Canada's famous violinist, delighted a fashionable audience 24. Chip o' the Old Block 26.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Robert Downing opened in Virginius to a good-sized audience Oct. 23, Arthur Lloyd in Our Party 30-4.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Annie Ward-Tiffany in Lady Blarney to fair business 23. The Journalist 30-4.—THEATRE ROYAL (Sparrow and Jacobs, managers): Matthews and Bulgers' Specialty co. to fair business 22. Dark Secret 30-4.—FRANÇAIS (Société Française, managers): Durand et Durand and Les Monbars de Pamrge 23-25; Le Petit Duc 26-28.—ITEMS: Last Friday, 20, was a gala night at the up-town theatres. The medical students attended the Queen's in a body while those of arts and science patronized the Academy. At the Queen's the women of the co. were presented with bouquets tied with the McGill colors, whilst James Hackett received a box of cigars. The latter gave an imitation of Carmencita, a reminiscence of his own student days. At the Academy the women received bouquets, and Mr. Salvini was presented with a handsome gold-headed cane, for which he returned thanks in a neat speech. After the performance the "boys" drew his carriage to the Windsor Hotel, and Salvini had again to respond to the demands for a speech, which he delivered from the steps of the building. The students finished out the night by serenading some of their professors.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Herrmann, as usual, attracted a well filled house Oct. 14. Modjeska, supported by Otis Skinner, gave an excellent presentation of Mary Stuart 16. Walker Whiteside in Richelieu and Othello 19, 20; business fair. Charles Frohman's co. presenting Jane and Chums, with Miss Cheatham in the title role, was well received by a good-sized audience 21. The Canadian impresario, Professor J. W. Bauman, has arranged a series of forty concerts in Canada for Miss Nora Clench, the violinist. Her first appearance since her return from Europe was 23, when she appeared here before a large, fashionable and enthusiastic audience. Chip o' the Old Block 24-25.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): N. S. Wood, supported by a good co., presented Out in the Streets to a small audience Oct. 16. M. B. Leavitt's Spider and Fly co., under the management of J. B. Dickson, to fair business 17. Maida Craigen, supported by Frederick Paulding, presented A Duel of Hearts to fair business 18.—THEATRE (George F. McDonald, manager). Zeb was presented to a small audience 19. Patti Rosa presented Miss Dixie to a good house 20, and Dolly Varden to a large audience at matinee 21. Dazzler 24.—ITEM: This season Manager McDonald has furnished our music-loving and theatregoing citizens with the finest orchestra in the South, under the direction of Prof. F. A. Davison.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Spider and Fly Oct. 18; fair and well-pleased audience.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Effie Elisler in Doris and Woman's Power Oct. 17, 18; large and fashionable audiences. Alabama 19; large and representative audience. Straight Tip co. pleased good houses 20, 21.

MOBILE.—THEATRE (J. Tannenbaum, manager): Zeb opened Oct. 17 to a fair audience. Spider and Fly 18; large audience.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Alabama to a top-heavy house Oct. 20, matinee 21; fair house. Heywood Celebrities 30, 31.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (G. W. Chambers, manager): Comrades of Reunited by an amateur co. to a large and well-pleased audience 3. Alabama was the attraction 17. A large and appreciative audience greeted the performance, and was delighted, especially when witnessing the scenes laid in Talladega. Augustus Thomas, the author of the play, is said to have written it after one of his visits to this place.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Henry Bernaith, manager): Anderson's Jolly Old Chums to a well-pleased audience Oct. 16. Nellie McHenry in A Night at the Circus to large business 17. James B. Mackie in Grimes' Cellar Door 2-4.—MERRILL INSTITUTE (W. W. Locke, secretary): Lotus Concert co. 19.

HELENA.—GRAND OPERA HOUSE (Aaron Myers, manager): Siberia opened this house to good business Oct. 14. Campbell's Opera co., booked for 20, 21, is reported to have stranded.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Katie Emmett in Killarney Oct. 12; largest house this season.—LOUIS OPERA HOUSE (Isidor Louis, manager): Waldron New York Stock closed 14, owing to poor business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Wolves of New York had a most successful engagement Oct. 17-21. Span of Life 26-28; Friends 2-4.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): A Nutmeg Match Oct. 17; fair house. Waifs of New York 23; Cleveland's Minstrels 24.—COLUMBIA THEATRE (F. D. Ormund, manager): Old '49 to good business 16-21. The Silver King 29-30.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): W. S. Cleveland's Minstrels to a fair audience Oct. 23. The Waifs of New York 24; good advance sale.—ITEM: James R. Bayles has been recently appointed treasurer of the house.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): The Sportsman Oct. 20, 21; good sized audiences. A curtain-raiser, A Man of the World, was most excellently rendered, and proved to be a charming bit. The house remains dark until 27, when The Pay Train is booked. Tavary in English opera 28, Fencing Master 29.—ITEMS: The Sportsman co. have been called in, and are rehearsing a new play.—Otis Skinner is receiving good notices from the Western press for his interpretation of Shylock with Modjeska's co.—Harry P. Bliss, THE MIRROR correspondent at Middletown, has been in the city the past week giving expert testimony in the United States Circuit Court relative to the suit brought by the managers of the Middlesex Opera House to recover damages at the recent fire in that house. The responsibility of the electrical concern that wired the building is being argued. Mr. Bliss is Fire Marshal of Middletown.—Manager Hennessey, of the New Bastable Theatre, Syracuse, is sending his friends beautiful souvenirs of the opening of that handsome playhouse.

NEW BRITAIN.—THE RUSSWIN LYCEUM (Gilbert and Lynch, managers): Gus Williams and his co. presented April Fool Oct. 19 to a good-sized audience. A Trip to Chinatown 24; crowded house. Tuxedo 25; Rosedale 26; Stuart Robson in The Comedy of Errors 28.—NEW BRITAIN OPERA HOUSE (Alf. T. Wilton, manager): John E. Brennan and a good co. presented Tim the Tinker to full houses 19, 20. Gallagher and West in The Colonel and I 25-28.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell manager): The Sportsman Oct. 18; good business.—GRAND OPERA HOUSE (G. B. Bunnell, manager): True Irish Hearts 19; good house; fair performance. April Fool 20, 21; good business. Hopkins' Trans-Oceanic Specialty co. 23-25; immense business. Pay Train 31-2.

MIDDLETOWN.—THE MIDDLESEX: James O'Neill, with an excellent co., presented Monte Cristo to a good-sized audience Oct. 20.—LIBRARY HALL (C. E. Jackson, manager): H. H. Ragan delivered his illustrated lecture on the World's Fair under the auspices of the Congregational Church 24 to an audience that filled the house.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): Ramsay and Morris co. in Joseph Oct. 21 to a good-sized audience. This co. disbanded here, the members returning to New York. Uncle Tom's Cabin 27; Tuxedo 31.

WATERBURY.—JACQUES' OPERA HOUSE: Hands Across the Sea attracted a large audience Oct. 18. James O'Neill in Monte Cristo 20; full house; delighted audience. On 17 Frohman's co. in The Lost Paradise; one of the largest audiences of the season.

BRIDGEPORT.—PARK CITY THEATRE (Walter L. Rowland, manager): Billy Barry's Rising Generation Oct. 13; S. R. O. Bobby Gaylor's Sport McAllister was improved almost beyond recognition 18, with Patrice and Dagmar and DeCelle as the bright particular stars besides "Sport" himself. James O'Neill 24, in Monte Cristo; performance good and the business fair.—GRAND OPERA HOUSE (Bennings and Belknap, managers): J. E. Cole's Killarney and the Rhine 9-11; rather light business. The Ivy Leaf 13-15 did well, despite counter attractions. Eaton's Afro-American Specialty co. 16-18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Wang Oct. 21; good house. The Country Circus 27, 28; Herrmann 1.—NEW PEOPLE'S THEATRE (J. Leonard Johnson, manager): Leonzo Bros. 19-21; Rose Hill's English Folly co. 23-25; fair houses. Later On 26-28; London Gaiety co 30-4.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Woodruff's Uncle Hiram Oct. 14; fair and well-pleased house.

GEORGIA.

ALBANY.—GRAND OPERA HOUSE (Wight and Harris, managers): The Burglar was presented by Seammon's co., matinee and night, Oct 16 to light houses; performance very pleasing.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Annie Lewis in The Dazzler Oct. 17; crowded house. Dr. Bill 19, matinee and night; business small. N. S. Wood 20; good performance.

ATLANTA.—THE GRAND (L. De Give, manager): N. S. Wood in Out in the Streets Oct. 18, 19; fair houses. Effie Ellsler 20, 21; good business. The Burglar 25, 26.——DE GIVE'S OPERA HOUSE: Sam T. Jack's Creoles 30.

SAVANNAH.—THEATRE (T. F. Johnson, manager): The Dazzler to S. R. O. Oct. 20. Annie Lewis as Kitty Starlight danced and sang herself at once into favor with the audience. Dr. Bill to very light houses 20, 21. Miss Abbott, "the little Georgia magnet," to undeservedly light business 23, 24.

IDAHO.

BOISE.—COLUMBUS THEATRE (James A. Pinney, manager): Charles Frohman's co. in The Girl I Left Behind Me Oct. 16; well-pleased audience.

ILLINOIS.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): McCarthy's Mishaps Oct. 12; good house. This co. will play a return engagement 25. Frank Daniels in Little Puck to the best house of the season 20.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Bullikin, manager): Muldoon's Picnic Oct. 18; small house; poor performance. Burt Mayo's Grangers of the Rockies booked for 19 failed to arrive. Ezra Kendall's Substitute 20; A. W. Fremont's 777, 21.

AURORA.—EVANS' GRAND OPERA HOUSE (Fred. Scheckler, manager): Charles A. Loder in Oh, What a Night! pleased a fair house Oct. 21.

JOLIET.—OPERA HOUSE (W. H. Hulshizer, manager): A Turkish Bath Oct. 14; fair business. The Cruiseen Lawn co. 18 cancelled. Limited Mail 21; Oh, What a Night! 24; Fremont's 777, 26; Police Patrol 28; For a Million 4.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Marie Heath in A Turkish Bath Oct. 13 to good business. The Limited Mail 14; good attendance. The Masked Ball 19. Digby Bell Opera co. 20; McCarthy's Mishaps 23; Robin Hood Opera co. 26; The Soudan 1; Jane 2; Robert Mantell 6; Railroad Ticket 8.——OPERA HOUSE (F. B. Kirch, manager): Carroll Johnson in The Irish Statesman 18; fair house; good performance.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Charles A. Loder in Oh, What a Night! Oct. 17; largest house of the season.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Andrews Opera co. Oct. 18 in The Mascot.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): Holden Comedy co. in repertoire Oct. 16–21; good business.

ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): Little Nugget Oct. 10 played a return engagement to a good house and well-pleased audience. Limited Mail 12; large business. 777 gave a splendid performance to an appreciative audience 17. Masked Ball 24. Crazy Patch 26; Oh, What a Night! 28.

STERLING.—ACADEMY OF MUSIC (G. Edgar Mitchell, manager): Carroll Johnson in The Irish Statesman Oct. 14, good house. The Dark Continent 17; fair-sized audience. 777, 19; fair business.

MOLINE.—AUDITORIUM (Woodyatt and Cumpson, managers): 777, Oct. 18; fair business. Ole Olson 27; Oh, What a Night! 30.——WAGNER OPERA HOUSE: Dark.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Sam Young's Mellville co. closed a week of repertoire Oct. 21 at 10-20-30 prices to fair business. Among the plays presented was The Corsican Brothers by special permission of Robert Mantell. Frank Daniels 23; double the attendance of any previous attraction this season.——ITEM: Manager J. E. Moore, who had been detained in Chicago by the illness of his wife (Mary Haynes), rejoined the co. here.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Streets of New York Oct. 24; fair house. Oh, What a Night! 27.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): The Limited Mail Oct. 20; good-sized and well satisfied audience. Charles A. Loder in Oh, What a Night! 24 pleased a medium-sized audience. A. W. Fremont in 777, 27.

PEKIN.—TURNER OPERA HOUSE (Charles Dutsdecker, manager): Claxton Sisters' Burlesque co. Oct. 17; fair performance to a small house. The Melville Repertoire co. in The Galley Slave 24.

QUINCY.—DOERR'S OPERA HOUSE (A. Doerr, manager): Colonel Robert G. Ingersoll Oct. 17 lectured on Shakespeare to a large and highly appreciative audience. Limited Mail 18; fair attendance. McCarthy's Mishaps 21; return date, good performance to a large house. Jane 24.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A. W. Fremont in 777 was well received by a good house. A large house was sold for the Digby Bell Opera co. 21. Manager Jones received a telegram from Indianapolis stating that the co. had disbanded. Hoss and Hoss 30. Colonel Robert G. Ingersoll will lecture 28 on Shakespeare.

INDIANA.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): The Tornado Oct 24; Ruy Blas 26; Mr. Barnes of New York 28.

EVANSVILLE.—GRAND (Venneman and Groves, managers): Lawrence Hanley in The Player Oct. 20, 21; fair houses. Yon Yonson 26.——PEOPLE'S (Venneman and Groves, managers): Just Landed packed the house 22. Minnie Sartelle in Plum Pudding 29-31; Master and Man 5.

SOUTH BEND.—GOOD'S OPERA HOUSE (Wagner and Singler, managers): Oh, What a Night Oct. 14; fair-sized house. Little Nugget 17; good house. Through the Key Hole 21.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Mattie Vickers in The Circus Queen Oct. 20; poor house.

WASHINGTON.—OPERA HOUSE (Horrall Bros., managers): The London Gaiety co. Oct. 24; McManis Sisters 25; Plum Pudding 27.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Kelly and Bernard's Real Irish Neighbors to good business Oct. 18. Side Tracked next.

ANGOLA.—THE CROXTON (P. A. Croxton, manager): Pfaff and Goodman's U. T. C. co. 14; packed house. Irish Neighbors 20; satisfactory performance. Ezra Kendall's Kids 27; good advance sale.

BRAZIL.—MCGREGOR OPERA HOUSE (Will A. Miller, manager): Mattie Vickers in A Circus Queen Oct. 17; Rooney Comedy co. in Lord Rooney 18; fair houses. The London Gaiety Girls 23; May Smith Robbins in Little Trixie 26.——ITEM: Cos. playing Brazil claim it is the best show town of ten thousand population in Indiana.

PORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): James Whitcomb Riley and Douglas Sherley to a large house Oct. 17. This engagement was under the management of F. E. Stouder, treasurer of the Temple. Modjeska's co. in Merchant of Venice disappointed fair house at advanced prices 20.

PERU.—OPERA HOUSE: Al. G. Field's Minstrels Oct. 19 to a packed house.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers): Herbert Cawthorne's Little Nugget Oct. 19; fair house.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): The Baldwin-Melville co. closed a week of good business Oct. 21. Lawrence Hanley in The Player to a fair house 24.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Kidnapped Oct. 18; fair business. T. H. Alexander Comedy co. opened for a week 23 to S. R. O. at popular prices.——GRAND OPERA HOUSE (L. W. Connor, manager): Cora Van Tassel opened for a week 23 to fair business.

IOWA.

DEBORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): June 4, large advance sale.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): The Tornado Oct. 18; fair business. Colonel Robert G. Ingersoll on Abraham Lincoln to a full house 20. Dark Continent 24; Old Homestead 25.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (C. O. Simmons, manager): The Masked Ball delighted a good audience Oct. 21. A Railroad Ticket 23; small house. Crazy Patch 25; McCarthy's Mishaps 27; Jane 31; Charles A. Loder 1; Mrs. John Drew 3.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. W. Williams, manager): Robert Mantell as Monbars Oct. 21 to a large and enthusiastic audience. Ole Olson 23.——ITEM: Manager C. W. Williams is a busy man. Besides managing the Gedney, he is carrying on a race meeting and looks after his hotel stock farm and street railway.

DUBUQUE.—THE GRAND (William T. Roehl, manager): The Old Homestead Oct. 17, S. R. O.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Thomas Q. Seabrooke in The Isle of Champagne packed the house Oct. 18. Old Homestead 20, 21; good houses. Felix Morris 7, 8; Silver King 9, 10.

WASHINGTON.—ERICSON'S OPERA HOUSE (C. A. Bailey, manager): The Moss Jollity co. Oct. 18; small business.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): A Texas Steer to the best house of the season Oct. 17. A Crazy Patch to good business 20.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): Patent Applied For pleased a large house Oct. 18. Charles A. Loder in Oh, What a Night! drew fair houses 22.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): Robert Mantell Oct. 19; small but well-pleased audience. Fannie Marshall 21; Barlow Brothers' Minstrels 4.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Wilson Theatre co. in repertoire Oct. 16 to S. R. O. Frohman's Masked Ball gave satisfaction to a fair house 23. Ole Olson 27; Jane 30.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): A Texas Steer delighted a large and fashionable audience Oct. 18. Frank Daniels in Little Puck 26; Crazy Patch 28.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Elmer E. Vance's Patent Applied for to good business Oct. 17. The Dark Continent to fair business 18. The Crazy Patch, under the direction of Harry Phillips to good business 23, 24.——GRAND OPERA HOUSE (William Foster, manager): John L. Sullivan in The Man from Boston to large business. Robert Mantell, as Monbars, appeared before a fashionable audience 20. The co. is better than last year, and Mantell divided the honors with Charlotte Behrens. The Masked Ball 25; Jane 27; Frank Daniels 28; A Railroad Ticket 30.——ITEMS: John L. Sullivan celebrated his thirty-fifth birthday, Oct. 15, and was presented with a fine umbrella from his manager.—Mrs. E. F. Gilpin, better known to the profession as Edith Hall, was in the city visiting her husband, who assumes the role of Dick Darrell in The Man from Boston.—Harry Holbrook and A. T. Gardner were in the city 19.—C. H. Bower, formerly treasurer of Elmer E. Vance's Limited Mail, has been transferred to Vance's Patent Applied For co., and will act as treasurer and assistant manager.—Frank Lindon is in the city.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): The Limited Mail Oct. 17; good house. Crazy Patch 19; fair business. McCarthy's Mishaps 24; big house.

KANSAS.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Barlow Brothers' Minstrels Oct. 20. Davis' Uncle Tom's Cabin 28.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): My Colleen Oct. 14; large audience. Si Perkins 20; fair performance; good house.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): Barlow Brothers' Minstrels Oct. 20. Nellie McHenry in A Night at the Circus had S. R. O. up stairs and good house in the lower part.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Spooner Comedy co. Oct. 16-21 in 468, Wanda, The Dean, Eccle's Girls, his Little Sister, Inez, with Daughter of the Regiment at the matinee to packed houses.——GRAND OPERA HOUSE (O. T. Crawford, manager): Jane 24; large and fashionable audience. Alvin Joslin, presented by Charles L. Davis and his own co. drew a large house 26. A Nutmeg Match 19; fair business. Tornado 25; Texas Steer 26; Stowaway 27; Barlow Minstrels 28.

ATCHISON.—ATCHISON THEATRE (E. S. Brigham, manager): Charles L. Davis presented Alvin Joslin to a small audience Oct. 19. A Nutmeg Match, a very poor attraction to small business 20. Colonel Robert G. Ingersoll lectured to a highly cultured audience 21.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Davis' Uncle Tom's Cabin Oct. 20, crowded house.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): The Stowaway Oct. 20; large audience.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Pugh, manager): Sam J. Burton's Si Perkins Oct. 21; large audience.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): Jane Oct. 13; large and fashionable audience. Charles L. Davis in Alvin Joslin to fine business 20. Mr. Davis gave a matinee at the opera house. Soldiers Home, only to a packed house.——ITEMS: The burning of Mr. Crawford's house in Omaha has materially affected the bookings here, several cos. canceling.

WICHITA.—CRAWFORD OPERA HOUSE (G. N. Bowen, manager): Ed. F. Davis' Uncle Tom's Cabin Oct. 21; good business.

KENTUCKY.

FRANKFORT.—OPERA HOUSE (Bercaw and Parker, managers): The South Before the War Oct. 16, 17; large houses. Bartholomew's Equine Parades 23-25.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): Henry E. Dixey in Adonis Oct. 17; good house. Bartholomew's Equine Parades 20, 21; Powell 27; Uncle Zeb 31.

PADUCAH.—ORTON'S OPERA HOUSE (Fletcher Terrell, manager): Lawrence Hanley presented The Player to S. R. O. Oct. 19.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): South Before the War Oct. 11; Hi Henry's Minstrels 12; both to good houses.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Henry E. Dixey Oct. 16; crowded house; largest this season. Splendid performance and entire satisfaction. The Baser Opera co. opened a three-nights engagement 23, playing Beggar Student to a large and appreciative audience. Said Pasha 24; Bohemian Girl matinee, Black Hussar evening 25; N. S. Wood 26; Carroll Johnson 30; Uncle Zeb 1.

OWENSBORO.—NEW TEMPLE THEATRE (James J. Sedeny, manager): Yon Yonson Oct. 23; fair business. Master and Man 2; R. E. Graham 6.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (John Staul, manager): The Model Comedy co. Oct. 23-28; co. failed to please.

MAINE.

BATH.—ALAMEDA OPERA HOUSE (H. Donnell, manager): Ed. W. Rosland in True Irish Hearts Oct. 23; fair house. The Two Johns, 18, good house.

PORTLAND.—LOTHROP'S THEATRE (C. C. Tukesbury, manager): Addie Ward Tiffany in Lady Blarney Oct. 20, 21 was warmly received. On the Sahara 24, 25; poor business. Prof. Carpenter 26-28; Billy Barry in The Rising Generation 27, 28. In the Stockbridge Course 31, Clara Morris presented Sardou's Odette to a fair house. Alexander Salvini in Don Cæsar de Bazan 24 and Ruy Blas 25; enthusiastic audiences.——ITEM: Salvini's agent, Alfred Bradley, was here last week.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Adelphi Opera co. Oct. 19-21 to good business. Alexander Salvini in The Three Guardsmen 23; large and select audience.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Land of the Midnight Sun Oct. 18; good performance to a light house. Rosedale 19-21 and matinee was presented by the Grand Opera House stock co. to crowded houses. William Barry and co. in The Rising Generation delighted a large house 24. The Fencing Master 25; Fabio Romani 28.——MUSIC HALL (Thomas and Watson, managers): The Hand of Fate by the stock co. to good business 16-21.——BIJOU THEATRE (Abe Spitz, manager): Life in the South 16-18, and Bristol's Educated Horses 19-21 to fair business.——ITEMS: Aubert Fay and Treasurer Savage and wife, of the Opera House, are in Chicago.—Frank H. Cole, a theatrical man, is advertising agent for Music Hall. He replaces Albert Scott, who assumes another position.—Ethel Tucker, leading lady of this house, has opened a school of acting in this city.—The William Barry co. play a benefit for the Soldiers' Home, Togus, Me., 1. Fanny Wentworth has succeeded Annie Mack Berleur as leading lady of this co., her first appearance being in this city in the part. She was a trifle nervous, and rather uncertain of lines and business, but gave a very creditable performance, which promises better when familiar with the part.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Joseph was presented by the Ramsay Morris co. to a small but well pleased audience Oct. 18. Katherine Drew replaced Elsie De Wolfe as Constance, and deserves credit for her good work. Henshaw and Ten Broeck in The New Nabobs had a fair house 19. The farce is much improved since last season. A Trip to Chinatown was presented by a good co. to a large and well-pleased audience 21. The San Francisco Colored Minstrels had a very poor house 23. Mapleson and Whitney's Opera co. in The Fencing Master had a good-sized and very enthusiastic audience to witness one of the best entertainments of the season 24.——GAIETY THEATRE (Abe Spitz, manager): The Maybel Winner Burlesque Opera co. gave satisfaction to fair-sized houses 19-21.——ITEM: Mrs. Whitney, wife of the manager, occupied a box at the performance of The Fencing Master.—John J. C. Ilms, business manager of the Joseph co., was acting in the capacity of treasurer and advance agent during Ramsay Morris' illness.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Diamond Breaker did a poor business Oct. 18 20. Ramsay Morris' Comedy co. delighted a small audience 20 with Joseph. Elsie De Wolfe was not with the co. The Vendetta 21 drew a large house, due in part to the excellent billing, which our own Fred. Mason had done as advance agent. Henshaw and Ten Broeck in The New Nabobs 23 had the hardest rain storm in several years to contend with. Pierson-Madi Concert co. were the opening attraction in the Y. M. C. A. Lyceum Course 24. Delightful concert but small audience.——ITEMS: The Vendetta co. closed here for one week owing to a poorly arranged route, and will reopen at the Novelty Theatre, Brooklyn 30.—The Nabob Club, of this city, presented Mr. Henshaw with a gold-headed cane and Miss Ten Broeck with an ostrich feather fan during the performance.—The Vendetta receipts here were $503.95.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Paul Kauvar Oct. 14; large gallery; small below. Co. good. General satisfaction. The Golden Wedding 16; fair-sized audience. Ramsay Morris' Comedy co. in Joseph 17. Co. good; small audience. A Trip to Chinatown 19; large audience; Henshaw and Ten Broeck 21; large gallery; small below. Good co., general satisfaction. Thomas E. Shea 23-25; good houses.——ITEM: Manager reports this city doing as good business as any of its size in New England, and better than most of the places they visit.

FITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): Henshaw and Ten Broeck in The New Nabobs Oct. 16; good business. The Golden Wedding 31; The Fast Mail 7.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): The Vendetta Oct. 18; slim house.

GLOUCESTER.—CITY HALL (Oxford Club, manager): The Golden Wedding co. to a good house Oct. 23.——CITY HALL (Buckskin Club, manager): Land of the Midnight Sun 23; fair house.

MARLBORO.—THEATRE (F. W. Riley, manager): Rosedale Oct. 18; packed house. Annie Clarke, Sadie Martinot, and Joe Haworth were warmly welcomed. Golden Wedding 30.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Frank Mayo in A Matrimonial Deadlock Oct. 14; fair audience. W. R. Ogden in The Vendetta 17 was enthusiastically received by a small audience. Fast Mail 30. The opera Wanita will soon be produced in this town by a co. organized in Pittsfield.

ATTLEBORO.—BATES' OPERA HOUSE (A. G. Hutchinson, manager): Joshua's Nightmare Oct. 14. The co. disbanded owing to poor business. The Golden Wedding co. delighted a large house 20.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): A large audience greeted Stuart Robson in the Comedy of Errors Oct. 18. Torbett Concert co. 19; small audience. James O'Neill in the roles of Richelieu and Monte Cristo drew two large audiences 20, 21.

CHELSEA.—ACADEMY OF MUSIC (James B. Flood, manager): The Land of the Midnight Sun to a fair house Oct. 24; good performance. William Barry 7; Tuxedo 12.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): The Diamond Breaker Oct. 21; fair business.——ITEMS: Owing to the extremely bad business in New England the Diamond Breaker has laid off from Oct. 22 to 5. The co. will then fill the rest of their dates until the close of the season.—Ralph A. Ward, who is advance for Justin Adams Opera co., was in town 21.

MISSOURI.

CARTHAGE.—GRAND OPERA HOUSE (H. C. Agnew, manager): The Stowaway Oct. 17 to fair business.

CLINTON.—OPERA HOUSE (Collins and Piper, managers): C. Herbert Kerr Oct. 17; Nora Family 21.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Barney Ferguson in McCarthy's Mishaps pleased a fair-sized audience Oct. 23. Masked Ball 17; Texas Steer 19; Jane 23.

JOPLIN.—CLUB THEATRE (E. H. Haven, manager): Litt and Davis' Stowaway drew a packed house Oct. 18. Barlow Brothers' Minstrels gave a very good performance to a top-heavy house 19. My Colleen 21; Tony Farrell 29.——HAVEN OPERA HOUSE (E. H. Haven, manager): Our Dorothy co., with Gussie Johnstone as leading lady, closed a week's engagement 14 to fair business at popular prices.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Anderson's Jolly Old Chums Oct. 16; large audience. Tom Farrell's My Colleen 28.——ITEM: Our opera house now has all conveniences, 700 new raised seats, and electric lighting.

ST. JOSEPH.—NEW CRAWFORD THEATRE: Robert Mantell presented The Face in the Moonlight Oct. 16. Monbars 17, to good-sized audiences. C. L. Davis in Alvin Joslin 18; L. J. Carter's Tornado 20; both to good business. A Texas Steer 21; very large house. A Nutmeg Match 26, 27.——TOOTLE'S OPERA HOUSE: John L. Sullivan drew a top-heavy house 21. Colonel Robert G. Ingersoll, lecture 23; Seabrooke Opera co. 24, 25.——MENTION: Frances Stevens of the Jane co., whose diamonds were abstracted from her dressing-room by a sneak thief, is in a fair way to recover at least one of them, it having been found in the alley back of the theatre, where it was doubtless dropped by the thief in his flight. The finder having noticed the advertisement which Miss Stevens had inserted in the papers, turned the gem over to Mayor Shepherd. It is a beauty, as your correspondent can testify, and when Miss Stevens identifies it, it will be restored to her.

MEXICO.—FERRIS GRAND (G. L. Ferris, manager): A Crazy Patch Oct. 16; small house. Minnie Sartelle failed to appear 23. Nora Jollities 28.——ITEM: In view of hard times, Manager Ferris has reduced prices at the Grand to 15c., 25c., 35c., and 50c.

MINNESOTA.

WINONA.—OPERA HOUSE (J. T. Condon, manager): Hoss and Hoss Oct. 17; fair house. By Wits Outwitted 18; pleasing entertainment; light house. Rhea 23. Corinne 25; Digby Bell 27.

RED WING.—OPERA HOUSE (William H. Stoddard, manager): The Fast Mail met a rousing reception from a large audience Oct. 17.——ITEM: George Wilkinson, proprietor, has leased the Opera House to William H. Stoddard, of Chippewa Falls, Wis., who will run it in connection with his house at that place, where he will continue to reside and make bookings.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Schilling's Minstrels Oct. 23; small house. The first part of the programme was not up to the average, but the latter part, composed of specialties was highly to be commended. The Soudan 24; large advance sales. Rhea 27, 28 with matinee, with prospect of large business, as she is one of the greatest favorites who comes to Duluth.——THE LYCEUM (Fred J. Marsh, manager): The Silver King 20, 21; very fair house the first night and fair the second. The play was a strong one of its class and the support was excellent.

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MICHIGAN.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Lilian Kennedy in She Couldn't Marry Three Oct. 14; small house. Robert Wayne and wife opened 16 for a week to fair business at cheap prices.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Sam T. Jack's Lilly Clay co., Oct. 23; fair-sized audience. The Police Patrol 24; good business.

FLINT.—OPERA HOUSE (H. A. Thayer, manager): Modjeska in Mary Stuart Oct. 17; fine house. Lillian Kennedy 19; James Whitcomb Riley and Douglas Sherley 21.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, mgr.): The Crust of Society was presented to a fair house Oct. 18. Rhea in The Queen of Sheba to a large and fashionable audience 19. The Ensign 27.

PORT HURON.—CITY OPERA HOUSE (Lewis T. Bennett, manager): Lillian Kennedy in She Couldn't Marry Three to a large and enthusiastic audience Oct. 18.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): The Police Patrol Oct. 23; small but pleased audience. The Ensign 25; good house.——ITEM: Grace Earl, soubrette of The Police Patrol co., was taken seriously ill in this city, with what is feared will prove typhoid pneumonia. The co. went on to Kalamazoo from here, leaving Miss Earl at the Hotel Lyman, this city, in care of a physician and nurse.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Modjeska, with capable support, including Otis Skinner, played Merchant of Venice and Mary Stuart before good-sized audiences at increased prices Oct. 16, 17. Rhea in The Queen of Sheba attracted good houses 20, 21. A fair-sized audience witnessed The Ensign 23. Corinne 28.——REDMOND'S (O. Stair, manager): The White Slave opened to good business 22.——SMITH'S (W. R. Smith, manager): A first-class specialty co. entertained fair-sized audiences last week.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (S. W. Lunsford, manager): Craigen-Paulding co. Oct. 26; Patti Rosa 1.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Skipped by the Light of the Moon to big business Oct. 19-21. Clara Lipman in The Laughing Girl 23-25; Katie Putnam 26-28.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (E. L. Bartling, manager): Woodward Theatre co. gave good 10-20-30 performances Oct. 16-21. Business fair latter part of the week. Oliver Byron and The Dark Continent 28. Cleveland's Minstrels are underlined for 27, followed by Fast Mail 30; Hoss and Hoss 6.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Drew Comedy co. in The Rivals Oct. 20; good business; fine performance. Cleveland's Minstrels 25. Old Homestead 28; The Girl I Left Behind Me 30.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): John Dillon in A Model Husband filled the house Oct. 20.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Si Perkins to a good house 9. John Dillon in A Model Husband 14; crowded house.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (H. C. White, manager): Clara Morris presented Article 47; small but fashionable audience 21; performance excellent.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Arthur Deming's Minstrels drew a good house Oct. 23.

PORTSMOUTH.—MUSIC HALL (J. G. Ayres, manager): Florence Rindley in The Pay Train to light business Oct. 18. Clara Morris presented Claire 20 to a medium house. Peter Jackson in Uncle Tom's Cabin 26. Thomas E. Shea billed for 26 28 has cancelled.——OPERA HOUSE (E. A. Mitchell, manager): Deming's Minstrels allied with Swett and De Coursey's Comedy co. gave a poor performance to a light house 20. Fabio Romani 27.

MANCHESTER.—OPERA HOUSE (E. W. Harrington): Pay Train Oct. 20; good business. The Julius Jordan Concert co. 23; brilliant house. Uncle Tom's Cabin 24; S. R. O. The Rising Generation 25; fair house.——GORMAN'S THEATRE (Charles J. Gorman, manager): Professor Bristol's Equines drew well 25, 26.——ITEM: This house which has for years been known as Smyth's Opera House, will hereafter be known as Gorman's Theatre.

NEW JERSEY.

SOMERVILLE.—SOMERSET HALL (D. N. Hessler, manager): An Irishman's Luck to poor business Oct. 26. Professor Reynolds, mesmerist, 23-28.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): A. V. Pearson's co. in The White Squadron Oct. 18; Captain Herne 19; good business. Harry Allen in A Society Tramp 20; fair business. Kitty Rhoades 6-11.

NEWARK.—MINER'S NEWARK THEATRE (Col. William M. Morton, manager): M. A. Kennedy in The Sportsman to large houses Oct. 23-28. De Wolf Hopper and his merry co. are billed here for next week, and the advance sale of seats is enormous.——H. R. JACOBS' THEATRE (Michael W. Tobin, representative): A. V. Pearson's White Squadron drew enormous houses week of 23-28. Dr. Carver in The Scout 30-4.——WALDMANN'S OPERA HOUSE (Frederick Waldmann, proprietor): Sam Devere and his own co. 23-28 to S. R. O. H. W. Williams' Minors 30-4.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager): George Dixon's Vaudeville and Specialty co. Oct. 26; good house.

LONG BRANCH.—OCEAN THEATRE (Condon and Rosencrans, managers): George Dixon's Vaudeville and Specialty co. Oct. 20. Thomas Hayes, one of Long Branch's pugilists, sparred with Dixon for three rounds.——ITEM: Manager Nelse Cannon has closed the Broadway Theatre for the rest of the season.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Marie Jansen in Delmonico's at Six pleased a good house Oct. 21. John Drew 4.

TRENTON.—TAYLOR OPERA HOUSE (John Tay-

or, manager): Wang Oct. 19 drew a large and fashionable audience. Marie Jansen presented Delmonico's at Six 20; large audience. The Fire Patrol 21; big house.

HOBOKEN.—ROSE THEATRE (W. S. Ross, manager): Hands Across the Sea Oct. 21-28 to highly pleased audiences. The play and scenery were fine. Paul Kauvar followed 26-28 to fair business. Herrmann opened 30 for three nights to good house. The Chamois Hunter, with Paul Barnes in the title role, 1-4.——GERMANIA: The May Howard co. drew good houses 23-28, and gave an excellent entertainment. Fay Foster co. follows.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE: Pawnee Bill, afternoon and evening, Oct. 16; large business.——ITEM: Our theatrical colony is growing. Besides A. Y. Pearson, of White Squadron fame, and his mother-in-law, Mrs. Davis (an ex-professional), and James Neill, last year leading man of The Ensign, we have now Charles Garwood, of Toledo and Detroit. Mr. Garwood arrived ten days ago in poor health. His improvement has been marvelous, and his friends hope to see him fully restored to health by the end of the Winter. His wife is here with him. Mr. Pearson is entirely well and seems to cling to Asheville simply because he likes it.

RALEIGH.—NEW ACADEMY OF MUSIC (T. P. Jerman, Jr., manager): Mabel Paige to big business Oct 19-21. Miss Paige is only thirteen years old. She possesses remarkable dramatic talent.——METROPOLITAN HALL (C. D. Hearst, manager): Boddin's Hidden Hand co. to losing business 17-20.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Manager Gottschalk furnished three treats this week to the amusement seekers. The Laughing Girl to a packed house Oct. 17. Sam Monson, the violinist, to fair business 19. Katie Putnam in The Little Maverick to good business 20.

BISMARCK.—ATHENEUM (James D. Waheman, manager): The Laughing Girl Oct. 19 to small business.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): Katie Putnam in The Little Maverick Oct. 19 to good business. Corse Payton 23 28 to 10-30 to fair business.

NEW YORK.

HARLEM.—The Girl I Left Behind Me was the attraction at the Harlem Opera House on Oct. 23. The theatre was crowded and the audience applauded generously. Frank Mordaunt, William Morris, and Sydney Armstrong were seen in the roles they originally played at the Empire Theatre, Russell's Comedians 30-5.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier manager): Emily Bancker supported by Courtenay, Thorpe and a fair co. in repertoire Oct. 20, 21. The first performance was for the benefit of the Albany Bicycle Club, and consequently the house was packed. Miss Bancker in The Light that Failed was excellent, and in The Rough Diamond reminded one very forcibly of Rosina Vokes. Lewis Morrison's Faust co., with William Owen, an Albany boy, as Mephisto, drew two very large houses 23, 24. This was Mr. Owen's first appearance here in a leading role, and he surprised his friends by the cleverness of his portrayal; co. fair. Fencing Master 3-4, 6 Bells 5.——ALBANY THEATRE (C. H. Smith, manager): Dan McCarthy opened to the capacity of the house 23, and big business is the rule. Rambler from Clare 23-25; Dear Irish Boy 26-28.——HARMANUS BLEECKER HALL (G. H. Butler, manager): Hopkins' Trans-Oceanic Specialty co. 26; John Drew 2.——GAIETY THEATRE: Nibbes' Burlesque co. 29-4; good business. Next week, Me and Jack.

COHOES.—CITY THEATRE (E. C. Gans, manager): Rora closed Oct. 21 to a good house. George C. Staley as Antony the Trumpeter to a fair house 23. Lewis Morrison's Faust 25; Lincoln Carter's Fast Mail 28.

WATERVLIET.—LOVE'S OPERA HOUSE (Leon Bamford, manager): Arthur Sidman in Squire Haskins Oct. 16; S. R. O. Harry Crandall's busy Day 25; big business.——ITEM: Manager Bamford has just returned from Chicago, where it is said he divided his time between the theatres and the Midway Plaisance.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Dolores, managers): Niobe Oct. 18; good business. Rice Grace 19; light house. The Senator 20 was well received, the entire co. receiving curtain calls after the second and third acts. Marie Wainwright 21 pleased a good-sized audience. Daniel Sully 23 had a fair house. A Busy Day 27; Squire Haskins 28; Marie Jansen 30.

NEWBURGH.—ACADEMY OF MUSIC (Fred. E. Taylor, manager): Wang, with Edwin Stevens and Virginia Earl in the leading roles, to a packed house Oct. 19. Friedman's Sportsman gave a very fine performance to light business 17. The Lost Paradise to a fair-sized audience 19. Tuxedo 21; Gus Williams in April Fool 24; Black Crook 25; James O'Neill 27.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The minstrel farce comedy entitled Tuxedo to a crowded house Oct. 18. Gus Hill's New York Vaudeville Stars 20.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): Dan Sully's Corner Grocery Oct. 20.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The Senator, with Joseph Whiting in the title role, was presented to a small but well pleased audience Oct. 19. Killarney and the Rhine 18; light house. Lewis Morrison's Faust was presented here for the first time 21 to a fair house; performance, especially the scenery, was entirely satisfactory. Sweeney, Alvido and Goetze's Minstrels 26; light house.——ITEM: Immediately after the performance of Faust 21, Anna Boyle, leading lady, left for her home in New York. The role of Marguerite is now being played by Nina Hayward.

FREDERICK.—DEWEY OPERA HOUSE (Fred. E. Taylor, manager): Tuxedo, with Hughey Dougherty's World's Fair Minstrels, gave an excellent performance to a well-filled house Oct. 20. Gus Williams in April Fool pleased a small-sized audience 23. Mr. Potter of Texas 30; Spurt McAllister 2.

SALEM.—OPERA HOUSE (H. A. Putnam, manager): Joshua Simpkins Oct. 17 to capacity of the house. Guido Mozin Concert co. 19 under the auspices of Y. M. C. A.; large audience. Wade Hillman's co. week of 30.——ITEM: It is a noteworthy fact that a very attractive play played here this season did so to big business, which demonstrates that Salem is one of the best one-night stands in the country.

SCHUYLERVILLE.—SHATTUCK OPERA HOUSE (S. Churchill, manager): The Dazzler had a very large and enthusiastic audience Oct 18. Rice Grace had only a moderate house 21. The advance sale for Neil Burgess in The County Fair is larger.

GLENS FALLS.—OPERA HOUSE (Wagner and Reis, managers): The Little Tycoon Oct. 23; good house. Marie Wainwright in Frou Frou 24.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Bottom of the Sea Oct. 18; fair house. The Streets of New York 20; light business. Mary Wainwright 25 in her new comedy, The Social Swim. Paradise Flats 30; Gorton's Minstrels 31. The Dazzler 2.

HERKIMER.—CLARK OPERA HOUSE (G. P. A. Babcock, manager): Haworth's Comedy co. Oct. 20; good house; dissatisfied audience. McGibeny Opera co. in The Princess of Trebizonde 21.

WILLIAMSVILLE.—BALDWIN THEATRE (E. A. Rathbone, mgr.): Sweeney, Alvido and Goetze's Model Minstrels to fair business Oct. 16. Daniel Sully's Corner Grocery 25.

CORNWALL.—OPERA HOUSE (Charles S. Hubbard, manager): Lewis Morrison's Faust Oct. 19; large house. Antony the Trumpeter 26.

LYONS.—TEMPERANCE HALL (E. J. Rines, manager): E. L. Scott in Chip o' the Old Block Oct. 23; small but well pleased audience. Lewis Harrison's Faust 31.

PLATTSBURG.—THEATRE (W. A. Downs, manager): Lewis Morrison's Faust at advanced prices to a pleased house Oct. 18. Stahl's Chinese Comic Opera co. 4; Vernona Jarbeau 11; Clara Coleman 21; Lester's Minstrels 30.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Arthur Lloyd in Our Party Oct. 20; good performance to fair business. A Busy Day 24.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Blue Grass Oct. 20; fair house. Dockstader's Minstrels 30.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Bubb and Bennett co. closed a week's engagement Oct. 21 to the largest business ever done at this house by a repertoire co. Paradise Flats 23 to a very small audience. Gus Williams entertained a large audience in April Fool 25.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Morrison co. presented Faust Oct. 20 to S. R. O.; over 2,000 people in the house. Lincoln J. Carter's Fast Mail was presented 23 before a large and well-pleased audience. George C. Staley presented his new comedy, Antony the Trumpeter, 24, before a very small audience. 6 Bells 27; Delmonico's at Six 31; Clara Coleman 7.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Archie Boyd in The Country Squire Oct. 23-25; good houses. The Brothers Byrne 26-28 were uproariously funny in their ball son burster 8 Bells to excellent business. Local entertainment 30 4.——COOK OPERA HOUSE (H. R. Jacobs, manager): Niobe 23-25; fair audiences. Blue Grass 26-28 pleased large houses.——ACADEMY (H. R. Jacobs, manager): Irwin's Vaudeville co. 23-28 in their excellent programme would be difficult to improve, and good business ruled the entire week. Rogers Brothers 30-4.——MUSEE THEATRE (W. S. Robinson, manager): Business good 23-28. Mark Murphy proved a strong card. Midway Dancers 30-4.

HUDSON.—OPERA HOUSE (F. H. Keils, manager): Stanley Opera co. Oct. 26-28; very light business. Sweeney, Alvido and Goetz's Minstrels 30; Gus Williams 2.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Tuxedo and Hughey Dougherty's World's Fair Minstrels Oct. 19 pleased a good-sized audience. Agnes Wallace Villa in The World Against Her 21 gave satisfaction to good business. Black Crook gave three performances 23, 24 to large and appreciative audiences. Receipts for three performances $1,982. James O'Neill in Fontenelle 28; Sweeney, Alvido and Goetz's Minstrels 30.

BATTLE AXE.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): An Old Man's Wife, a very amusing performance to light business Oct. 19. Paul Kauvar to fair business. Bubb and Bennett's Comedy 30-4.——ITEM: Some of the factories here have shut down entirely, and the remainder are doing very little.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Arthur E. Sidman with an excellent co. in Squire Haskins Oct. 20 delighted a large audience. Sweeney, Alvido and Goetze's Minstrels 21; well received by a small audience. Haworth's Hibernica to a fair house 22. Dr. Bill 26; large advance sale. Lewis Morrison's Faust 30.——ITEM: Lawrence Dillon, of Al. G. Field's Minstrels is at his home in this city for a short rest previous to rejoining the co. on its return from the South.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam, manager): H. C. Ricci's A Winning Hand co. gave a very poor performance to a small house Oct. 20. The co. disbanded here, and those who had the means returned to New York 22.——NEW GEM OPERA HOUSE (J. E. Smith and Co., managers): Archie Boyd in The Country Squire to a very large and thoroughly pleased audience 23.——ITEMS: The opening entertainment in the Y. M. C. A. lecture course was given 24 by Professor Samuel R. Kinsley's Original Tableaux d'Art, assisted by Gertrude Tripp, violinist; Alice Girardeau and Agnes B. Yale, readers, and Miss Nellie Dean, pianist. The passages, colored calcium light effects, and costumes were elegant. The house was packed.—The between-the-act musical selections at the Town Hall under the directions of Professor H. A. Nichols, are highly appreciated by the patrons of that house.

SYRACUSE.—GRAND OPERA HOUSE (Wagner and Reis, managers): The Senator drew well Oct. 18, 19. Dr. Bill 27, 28; Marie Jansen 30, 31; Lewis Morrison 2-4.——BASTABLE THEATRE (Frank D. Hennessy, manager): Pauline Hall Opera co. in The Honeymooners was well attended 19-21. Marie Tavary Opera co. also did a good business 23-25. James O'Neill 2-4.——H. R. JACOBS' OPERA HOUSE (C. B. Plummer, manager): Niobe 20, 21; big business. Fred Solomon Opera co. is playing to good houses this week. 8 Bells and Annie Ward Tiffany divide the week of 30-4.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): Dan Sully's Corner Grocery Oct. 24; small house. Stowe and co.'s Uncle Tom's Cabin 30, Haworth's Hibernica 11; Katherine Rober 20; Under the Lion's Paw 29.

ELLICOTTVILLE.—OPERA HOUSE (Herman Bryant, manager): C. H. Pender's Parlor of Fun co. Oct. 23, 24; large and pleased audiences.

OHIO.

CANTON.—THE GRAND (L. B. Cool, manager): Al. G. Field's Columbian Minstrels pleased a crowded house Oct. 16. Ezra Kendall in The Substitute to good business 19.

TIFFIN.—KOHLE'S OPERA HOUSE (E. B. Hubbard, manager): The Howard Wall Comedy co., supporting Carrie Lewis, opened Oct. 16 for a week in The Buckeye to the largest house of the season.

MANSFIELD.—BYWATER OPERA HOUSE (E. R. Kinney, manager): Darkest Russia cancelled Oct. 19. Finnigan's Ball pleased a good-sized audience 21. Lilly Clay 6; Streets of New York 9.

MARIETTA.—OPERA HOUSE (John Schram, manager): J. J. Lewis in Si Plunkard Oct. 21; very satisfactory performance to a large audience.

DELAWARE.—CITY OPERA HOUSE (Abner Gessler, manager): The Chamois Hunter, booked for Oct. 19, and the co. booked for 21, Errors, both failed to keep their dates.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): The District Fair opened Oct. 23 to a good house.

WARREN.—NEW OPERA HOUSE (Elliott and Geiger, managers): Scammon's Burglar Oct. 17; Pearson's District Fair 20; both cos. to light business. A Cracker Jack 25; Sousa's Band, matinee 27.

ADA.—OPERA HOUSE (A. N. Rice, manager): Boston Ideals Comic Opera co. Oct. 23; fair business to a small but pleased audience. Mr. Barnes of New York 26; Peck's Bad Boy 2; Prof. J. E. Kennedy the mesmerist 9-11.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): The Rileys en tour Oct. 16-28 to good houses at cheap prices.——ITEM: Work on the New Grand has been suspended until next March, "owing to circumstances." Polly Stevens, of this city, is dancing in the "Midway," at Chicago.

TROY.—OPERA HOUSE (A. Brannan, manager): Social Session Oct. 20; satisfactory performance. A Pretzel 25; Sins 6; Mr. Barnes of New York 10.

TROTTER.—MASONIC OPERA HOUSE: Whallen and Martell's South Before the War to a large audience Oct. 19. Al Henry's Minstrels 21.

CANAL DOVER.—NO. 4 OPERA HOUSE (Beiter and Cox, managers): Paul Barnes failed to appear Oct. 17; House will be dark until 1.

TOLEDO.—CLARK OPERA HOUSE (Robert W. Clark, manager): Old Zad Hastings (Brehm's) Oct. 18; Peck's Bad Boy 28; both to packed houses. The Burglar 25.

LIMA.—PAUROT OPERA HOUSE (Moore and Lutz, managers): James Whitcomb Riley and Douglas Shirley Oct. 18; large and fashionable audience. Eva Fay, the spiritualist, gave a creditable performance 22, to a well-filled house. The Baldwin Melville co. began a week's engagement with The Black Flag 23 to S. R. O.——ITEMS: James Whitcomb Riley was tendered a reception upon the evening of his appearance here by James W. Townsend, with whom he was associated in this city years ago.——W. R. McCallum, representing Murray and Mack, in Finnigan's Ball, is in the city arranging a date in the near future. Notwithstanding the financial depression the Paurot still continues to do a large business.

EAST LIVERPOOL.—NEW GRAND (James E. Ott, manager): John Murphy in Kerry Gow Oct. 19, fair-sized audience. Cracker Jack 21; good house.

FINDLAY.—MARVIN THEATRE (W. C. Marvin, manager): The Substitute Oct. 20; good business. Finnigan's Ball 23, 24; large audience. Sam Jack's Youth and Old Age co. 27; Side Tracked 2.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Felts, manager): The Tornado Oct 21; business fair. Frederick Ward and Louis James 26; Blue Jeans 27.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): T. B. Alexander 16 to 21; business fair. N. S. Wood in Out in the Streets 26.

URBANA.—MARKET SQUARE THEATRE (C. O. Taylor, manager): The Northern Tornado co. Oct. 19; good house. Pretzel 24; fair business. Sam Jack's Lilly Clay co. 26.——ITEM: Col. H. H. Williams, lessee of the theatre, one of our famous Nimrods, has just returned from a big hunt in the Northwest. Nellie Dunbar has replaced Miss Burdie Bartram, and May Alexander replaced Miss Larned for The Pretzel co.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): The South Before the War Oct. 24; large audience.

PIQUA.—MUSIC HALL (J. C. Thirkield, manager): Al. G. Field's Minstrels Oct. 18, good performance; to a big house. A Social Session 14; very light business. James Murphy's Kerry Gow 23; poor business.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Wards and James Oct. 25, 26 in The Lion's Mouth and Othello to a splendid house 24. Jane 26-28; Rainmakers 30-4.——HENRIETTA THEATRE (Dickson and Talbott, managers): Tornado closed 28 to fair business. Edward Vroom in Ruy Blas to a light house 19. Superba 23-28. Archie Boyd in The Country Squire 30, 31.——PARK THEATRE (Dickson and Talbott, managers): A Cracker Jack did a very large business 16-18. Side Tracked closed a good engagement 21. Through the Key Hole 23, 25 opened to the usual packed house. Lights o' London 26-28.——HENRIETTA: Hanlon's Superba filled the house 23 with everything sold for the rest of the week.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): Urania (Wonders of America, Trip to the Moon, and Chaos of Man) Oct. 10 18, and Edwin Milton Royle's Friends 19-21 (matinee); average business.——COMLEY'S NEW THEATRE (John F. Comley, manager): Calhoun Opera co in The Bohemian Girl 16-25; well-filled houses.——THE ALHAMBRA (John Cort, manager): Week ending 22, The Country Squire, a laugh-begetting skit, by John T. Baker, and Frank Valenga's version of Fra Diavolo were presented. Between these, Irene Steel and Zeta Latell and Harris and Sanger did some pleasing song-and-dance work. Business good.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Deshon Opera co. Oct. 9-14; fair business. The New South, first time in this city, to a fair house 18. The Lion's Mouth 19. Messrs. Wards and James gave a fine presentation of this drama, and highly pleased a good sized and appreciative audience.——DAVIS' FAMILY THEATRE: Good business.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Rentz-Santley co. in America gave a clever performance to a well-filled house Oct. 12. Later On 16; fair business.——ALTMEYER'S THEATRE (Geo ge Altmeyer, manager): The Engineer pleased a fair audience 21. She 24; good business.

WILKESBARRE.—GRAND OPERA HOUSE (E. H. Burgunder, manager): Blue Jeans pleased a large house Oct. 23. Niobe 24; fair business. Ivy Leaf 26; light business. The County Fair 27; large and well-pleased audience.——WAITE'S MUSIC HALL (D. L. Hart, manager): Ada Gray's East Lynne drew the largest houses of the season 12-14, with usual matinees. The Kid, a three-act musical farce, under the management of J. C. Hayes, had its initial performance 16 before a large audience.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Power of Woman Oct. 19; fair-sized audience.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The New South Oct. 20; fair house. Hartmann 27.

SUNBURY.—LYONS OPERA HOUSE (William C. Lyons, manager): Neil Burgess' Comedy co. in The County Fair Oct. 20; fair-sized audience. Geo. H. Timmons in The Fairies' Well 25.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): County Fair Oct. 21; large and well-pleased audience. A Breezy Time 23, packed house.——COLUMBIAN HALL (Fisher and Mitchell, managers): Andrews' Specialty co. 23-28 to good business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The District Fair Oct. 19; medium house. Streets of New York 21; poor attendance. The Still Alarm 22; good house. Little Tycoon 24; crowded house.

WEST CHESTER.—ASSEMBLY BUILDING (M. S. Way, manager): Marie Wainwright in Frou-Frou Oct. 17; fair house. Rhoda-Mason co. in Friend Fritz 21; good audience.——OPERA HOUSE (C. H. Painter, manager): Leonzo Brothers 23-28; good house.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Joseph Grismer and Phoebe Davies, with an unusually strong cast in The New South, pleased a good-sized audience Oct. 21. My Aunt Bridget 23; top-heavy house. A benefit was given 24 for the unemployed of Kensington, on which occasion some very good local talent appeared. The Senator 30; Black Patti 2; Later On 4-6; Russell's Comedians 6.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Side Tracked Oct. 18; very good performance to a fair-sized audience. Power of Woman 20; Country Circus 24; Breezy Time 25.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): Fanny Rice in A Jolly Surprise Oct. 17; good business. Robert Downing in Richard the Lion-Hearted 19; fair business; a praiseworthy performance. Boston Grand Opera co. 24; The Dazzler 26; County Fair 2.

MAUCH CHUNK.—OPERA HOUSE (John H. Fago, manager): A Breezy Time Oct. 19; big business. The Kid 23; fair business. Gracie Emmett and Nellie Lawrence deserve special mention.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiller, manager): Wang Oct. 27; crowded house at advanced prices. John Drew 31; Mme. and Augustin Neuville 2.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davies, manager): Later On to good business Oct. 17. Harcourt's World's Fair Novelties 20, and Peck's Bad Boy 21; both to fair houses.

CORRY.—WEBB'S THEATRE (L. A. White, manager): Fanny Rice Oct. 19; large and well-pleased audience. The Dazzler 24; good business; return date 30. The County Fair 31. Little Tycoon Opera co. Nixon's Burlesque co. 12.

HANNAHS CITY.—OPERA HOUSE (J. J. Quirk, manager): Professor Norris' Canine Parades to poor business, matinee and night, Oct. 19. Little Tycoon 18; good house.——ITEMS: C. D. Kaier, proprietor, of the Opera House, who is in Europe for his health, is rapidly improving. Amateur talent is rehearsing Belshazzar for early production.

CONNELLSVILLE.—LOMBARD OPERA HOUSE (E. G. Carrea, manager): Keller Oct. 19; well-pleased audience. Later On 20; small house. Gilbert Comic Opera co. in The Black Hussar 23; well filled house.

LATROBE.—SHOWALTER'S OPERA HOUSE (William Showalter, manager): Fisk Jubilee Singers Oct. 17; fair house. Dan A. Kelly in Outcasts of a Great City 20; performance fair; good house.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Fanny Rice in A Jolly Surprise Oct. 17; fair audience. Robert Downing in Richard the Lion-Hearted 20; large attendance. The Bottom of the Sea 24; deservedly good business. The Still Alarm 25; fair business.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): A Cracker Jack to poor business Oct. 20. Little Tycoon 3; Rice and Barton 4; The Dazzler 18; Gorton's Minstrels 11.——GOSSIP: O. J. Wagner, in advance of Barnes' Russia, was here 20. Mr. Walker is a warm friend of THE MIRROR, and is also one of the few advance men who can talk on other subjects besides "My Show."

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): Rhoda-Mason in Friend Fritz Oct 20; good sized audience. Spider and Fly 23; fair-sized audience. County Fair 23; good business. Roland Reed 25 in Lend Me Your Wife to a large and fashionable audience.

ALLEGHENY CITY.—NEW PALACE THEATRE (George V. Connor and S. J. Little, managers): Walter Fencher in A Society Tramp Oct. 23 Side-Tracked 30.

MILL CITY.—OPERA HOUSE (C. M. Loomis, manager): Robert Downing in Richard the Lion Hearted Oct. 16; good house. Fanny Rice 23, big house.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Prof. Norris Canine Parades to good business Oct. 20, 21 and matinee 21. The Kid had a good house 24. Performance very unsatisfactory.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Devil's Wine Oct. 24; top-heavy house. Marie Jansen to S. R. O. 26. New South 27; My Aunt Sally 28; Sporting Craze 26; The Senator 30.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): Prof. Keller gave one of his pleasing performances to a large and very fashionable audience Oct. 20. Carl Rahm's Old Zad Hastings co. 21; small house. J. C. Stewart's A Wicked City pleased a fair audience 24.——ITEMS: Pugilist Charles Mitchell closed with A Wicked City 21.—R. F. Ward, of Kittie Rhoades, is here in the interest of his co.—Harry Davis has decided not to reopen his Music this season.—It is rumored that George Jordan will manage the Ellis Opera House next season.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Marie Wainwright, with a good co., gave Frou-Frou to a large and fashionable audience Oct. 18. Fire Patrol was well given 18. The Ivy Leaf drew a good house 20. A good performance of The Power of Woman was given by Madame and Augustin Neuville 21. Roland Reed, with a good co., gave an excellent performance of Lend Me Your Wife 24. Country Circus 25, 26 to S. R. O.——GRAND OPERA HOUSE (George M. Mettler, manager): Rose Hill's English Folly co. in The Fair's Daughter drew a large house 26.

LANCASTER.—FULTON OPERA HOUSE (S. Vecker, manager): The Deshon Opera co. closed a successful week Oct. 21. A Lady of Venice attracted a fair house 20.——ELKS: Frank Deshon and several Elk members of his co. were banqueted by the local lodge after the performance 20.

ALLENTOWN.—ACADEMY OF MUSIC (R. M. Whiteseil, manager): The New South was presented by an excellent co. Oct. 19. Gracie Emmett in The Kid 20, 21; light attendance; fair performance.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Fisk Jubilee Singers Oct. 20; full house. Kellar 24; S. R. O.——ITEM: Owing to the Opera House at Phillipsburg being burned down, Kellar played a return date 27.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Marie Jansen in Delmonico's at Six Oct. 19; good house. Rose Hill's English Folly co. 21; large house. Katherine Clemmons in A Lady of Venice 25; fair business.

READVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Webster and Brady's Bottom of the Sea co. Oct. 19; fair business. The first attraction of the People's Lecture Course was ex-Senator Ingalls, who spoke to a good-sized audience 20. Waite's Comedy co. opened in Mazie the Romp 23 to a packed house. Their band is still a strong attraction. Niobe 3.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Spider and Fly Oct. 18; fair business. Marie Wainwright in Frou Frou 19; good business. Manola-Mason co. in Friend Fritz 20; largest and best pleased audience of the season.

ASHLAND.—NEW GRAND OPERA HOUSE (Theodore F. Barton, manager): Fitz and Webster in A Breezy Time Oct. 16; large and best pleased audience of the season. The Kid 23.

JEANNETTE.—NEW OPERA HOUSE (Edward Lanfer, manager): Dan A. Kelly in Outcasts of a Great City Oct. 20; good co; small house.——ITEM: The New Opera House has been newly painted and frescoed, new seats placed, and the stage enlarged.

RANTICOKE.—BROADWAY OPERA HOUSE (James R. Kleckner, manager): The Kid co., with Gracie Emmett, gave satisfaction to good business Oct. 19.——ITEM: Thomas Hatch, who has been assistant manager of the Broadway Opera House for the last six years, has accepted a position with the Wyoming Valley Traction Company, and his place as assistant manager has been filled by William Kleckner, son of Manager Kleckner.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Ramsay Morris co. in Joseph gave a very pleasing performance to a good house Oct. 19. Essie De Wolfe was not with the co., which disbanded at New London 21. Stetson's U. T. C. co. had a big house 24, and The Two Johns had fair business 25.——ITEM: The figures that have been quoted as gross receipts on some New England dates recently are appalling, but thus far Newport is not affected, as can be seen by our reports, unless it is on inferior performances.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Aaron Woodhull as Uncle Hiram to a good and enthusiastic audience Oct. 24. Pawnee Bill's Wild West 19; big business.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: (S. M. Bear, manager): Corse Payton and Etta Reed concluded a week's engagement which was a record breaker for a repertoire co. at the Grand Oct. 20. The Fast Mail 21; S. R. O.——ITEM: Manager Bear and wife have returned from the World's Fair.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Effie Elisler in her new play Doris drew a fair house Oct. 16; A Straight Tip failed to please a fair-sized audience Oct. 18. The Baker Opera co. 19-28, in repertoire to good business. Ex-Governor "Bob" Taylor delivered his new lecture, The Paradise of Fools to a crowded house 23. N. S. Wood 25; Al. G. Field's Minstrels 27.——ITEMS: Mae Baker, of the Baker Opera co., made quite a hit by her clever dancing. She is one of the best dancers that has visited Knoxville this season. The Thespian Club (amateur) will attempt to play Julius Cæsar 2.—Ben Simcox, who has been head usher for the past ten years for Staub's Theatre, was married to Miss Olive Philips, Oct. 18, at the Central Baptist Church, Nashville. The attaches of Staub's Theatre presented him with a handsome set of furniture.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): Maida Craigen and Frederick Paulding in their new and original romantic play, A Duel of Hearts to light business Oct. 19, 20. They also appeared in Romeo and Juliet and Lorine to small houses. Lillian Lewis, supported by a good co. in Credit Lorraine, Therese Raquin, Lady Lil, and the first time in America of Victor Hugo's La Tisbe 23-25; business being only fair, and not what the merits of the productions or co. deserved. A Straight Tip next.——LECTURE THEATRE (John Mahoney, manager): The Pulse of New York 19-21; light business. Al. G. Field's Minstrels to large houses 22, 25. Master and Man next.——ITEM: The new Auditorium was informally opened 20 with a concert of local talent. It is a very large structure, seating 6,000, and holding about 7,500, and is to be used for large gatherings such as concerts, conventions, meetings, and Sam Jones revivals. It is leased for ten years and cost about $90,000.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Ross, managers): St. Felix Sisters Oct. 16-21; fair business. Pulse of New York 30.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): Rose and Charles Coghlan, supported by a superb co., presented Diplomacy Oct. 19-21 to good houses. A Straight Tip 23-25; fair business. Lillian Lewis 26-28, followed by The Prodigal Father 30-1.——THE GRAND (Currey and Boyle, managers): The Campobello Opera co. to light houses 16-18. Later in the week the co. disbanded here. Master and Man 23-25; slim houses. Thomas Q. Seabrooke in Isle of Champagne 1.——THE BIJOU (J. H. Ritter, business manager): Just Landed played a successful engagement 16-21. Pulse of New York 30-2.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): James B. Mackie in Grimes' Cellar Door Oct. 20; fair business.

TEXAS.

MCKINNEY.—OPERA HOUSE (W. H. Sims, manager): Alta Heywood Oct. 5; poor business. Milton Nobles 25.

DALLAS.—OPERA HOUSE (George Arzy, manager): Richards and Pringle's Georgia Minstrels to

fairly good attendance Oct. 16; performance poor. Siberia 18; good house. Charles H. Yale's New Devil's Auction to large houses 19 21 and matinee. James T. Powers 23; Charles T. Ellis 24.

HOUSTON.—SWEENEY AND COOMBS OPERA HOUSE (Henry Greenwall, manager): Georgia Minstrels Oct. 19; topheavy house. Lewis Morrison in Faust 20 21; large and well-pleased audiences.

COMICIANA.—MERCHANTS' OPERA HOUSE (Pinkston and Church, managers): Charles H. Yale's Devil's Auction Oct. 19; large audience.

AUSTIN.—MILLETT'S OPERA HOUSE (Ernest Rische, manager): Lewis Morrison in Fa. 2, Oct. 20; capacity of the house. Charles T. Ellis in Count Casper 21; matinee and night performance, to fair houses.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Alba Heywood in Edgewood Folks Oct. 19; large and pleased audience. Barlow Brothers' Minstrels 24.

SAVASOTA.—COLUMBIA OPERA HOUSE: Jennie Holman Oct. 16-21; good business. Milton Nobles 30. ——ITEM: Miss Holman invited the Knights of Pythias to attend the performance on 21, her husband, Otto Krause, being a member of that order. The Knights presented Miss Holman with a silver casket suitably engraved. The presentation speech was made by Mr. George Smith.

MARSHALL.—OPERA HOUSE (Johnson Bros., managers): Siberia to top-heavy business Oct. 17. Devil's Auction to the best business this season 19.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): The Leslie Davis Fifth Avenue co. Oct. 16 for a week, in repertoire, to poor business.

ABILENE.—B. AND W. OPERA HOUSE (W. P. Baker, manager): Locals Oct. 20; fair business. Jennie Holman 6.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Charles H. Yale's New Devil's Auction Oct. 16 to the capacity of the house; performance very good. Siberia 20 to a poor house. ——ITEM: Charles H. Yale, in conversation with your correspondent, stated business has been better this season than ever before, and in several cities in Texas he had to turn people away. Waco this season so far has, considering the hard times, played to large houses, and the prospects are very bright for the entire season.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Devil's Auction was presented matinee and night Oct. 18 to full houses; co good. Siberia to a fair-sized house 19. Alba Heywood, supported by a first-class co., presented Edgewood Folks to good houses, matinee and night, 21.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): Lewis Morrison closed a successful engagement here Oct. 15. Charles T. Ellis in Count Casper 19, 20 to light houses. Siberia 21, 22; very fair business. Georgia Minstrels 23; Alba Heywood in Edgewood Folks 24; James T. Powers 26 27; John T. Kelly 28, 29. ——ITEM: Last week W. A. Rusco was in the city hustling for Richard and Pringle's Minstrels and D. H. Wheeler looking after the interests of John T. Kelly.

DENISON.—WILKINSON'S OPERA HOUSE: Milton Nobles Oct. 23; Charles T. Ellis 26. All attractions here since the season opened, Sept. 19, have done excellent business.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The New York Philharmonic Club, under the auspices of the Y. M. C. A., Oct. 18 to immense business. Clara Morris in Odette 21; very large business.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): Springer and Welty's Black Crook co. Oct. 18; large audience. Receipts, $900. Dark Secret 25; Fast Mail 27. ——ITEM: Al. Morris, stage machinist for The Black Crook, is an old time Benningtonian, and met a good many of his friends here. Mr. Morris has prospered, and owns a fine home at Cohasset.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): George C. Staley in Antony the Trumpeter Oct. 30.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbery, manager): Wilfred Clarke and co. in Little Butterfly Oct. 19; light business.

SUFFOLK.—OPERA HOUSE: Mabel Paige Oct. 16-18; attendance good.

PETERSBURG.—ACADEMY OF MUSIC: Shing Ching to a good house Oct. 24.

WASHINGTON.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): The Soudan, with its wonderful scenic effects, was presented on Oct. 20, 21. The performance was very good, and deserved the crowded house they received. ——CONCORDIA (F. Bracht, manager): Hal Hazard, by the Northwest Dramatic co., played to a small house 20.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Soudan Oct. 16, 17; good houses. Urania 19-21; good entertainment to poor houses. Katie Emmett in Killarney 27, 28. ——CORDRAY'S THEATRE (J. F. Cordray, manager): Hands Across the Sea 16-22; good houses.

TACOMA.—THEATRE (John W. Hanna, manager): The Girl I Left Behind Me Oct. 12-14; good business. Friends 16, 17; light houses; good performances.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rieger, manager): Wade James co. Oct. 21 in The Lion's Mouth pleased a large and enthusiastic audience Oct. 24. ——GRAND OPERA HOUSE (Charles A. Feinler, manager): Held in Slavery 19-21, very good business.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Hoss and Hoss Oct. 19 pleased a fair-sized audience. Digby Bell's Opera co. in Tar and Tartar 23; good business.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. S. Haber, manager): Silver King Oct. 18; good house. Hoss and Hoss 20; fair business.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (W. H. Stoddard, manager): By Wits Outwitted Oct. 20; light business. Lillian Kennedy in She Couldn't Marry Three 21. Kirmess 7 9; Jane 16.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Mr. and Mrs. Oliver Byron pleased a fair sized audience with The Dark Continent Oct. 16. Charles A. Loder in Oh, What a Night! to fairly good business 18.

LA CROSSE.—OPERA HOUSE: By Wits Outwitted to a witty, pleasing comedy, and deserved a larger house Oct. 17. Collier's Hoss and Hoss 19; fair house. Bijou Heath 24; Tar and Tartar 27.

WATERLOO.—OPERA HOUSE (E. E. Leschinger, manager): Dewey and Perdy's Comic co. Oct. 16 21. The co. did not give satisfaction. Village Circus co. 7; Grand Prize Ball 30. ——ITEM: The Waterloo Opera House is being newly refurnished, seated with new opera chairs, and scenery put in.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): Thomas W. Keene as Hamlet Oct. 18 to a large and fashionable audience. Willie Collier in Hoss and Hoss delighted a top-heavy house 21. Digby Bell Opera co. 25, 26. ——DEATH: Major Charles G. Mayers died on 21, at the age of sixty-eight years. He was always deeply interested in theatricals and an ardent admirer of THE MIRROR. He was the author of several poems and dramas, one especially, entitled The Waves, was produced at Wallack's, New York. He was an acknowledged Shakespearean critic and reader, and has played the characters of Othello, Iago, Hamlet, Shylock and Richelieu very successfully as an amateur.

CANADA.

QUEBEC.—ACADEMY OF MUSIC (J. and R. White, manager): The Ovide Musin Concert co. to a crowded house Oct. 20. Zuta Semon 21-28; packed houses at every performance. ——ITEM: Professor G. R. Gleason, the horse tamer, is drawing crowds at the Rink.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Cairo, Ill., Nov. 3, Paducah, Ky., 4, Sedalia, Mo., 5, Springfield 6.

A COUNTRY SPORT (Peter F. Dailey): San Francisco, Cal., Nov. 6-18.

A TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): New York city Sept. 18—indefinite.

ALABAMA: Memphis, Tenn., Oct. 31, Helena, Ark., Nov. 1, Grenada, Miss., 2, Natchez 4, Monroe, La., 6, Ruston 7, Shreveport 8, Tyler, Tex., 9, Corsicana 10, Waco 11, San Antonio 12-14.

ARISTOCRACY (Frohman and Hayman, mgrs.): Milwaukee, Wis., Oct. 30-Nov. 4.

ADA GRAY: New Britain, Conn., Oct. 30 Nov. 1, Troy, N. Y., 2-4, Baltimore, Md., 6-11, Pittsburg, Pa., 13-18.

A PRETZEL (J. M. Ward, mgr.): Cincinnati, O., Oct. 30-Nov. 4.

ARTHUR LLOYD: Montreal, P. Q., Oct. 30-Nov. 4.

A BREEZY TIME (Fitz and Webster, mgrs.): Hanover, Pa., Oct. 31, Frederick, Md., Nov. 1, Hagerstown 2, Cumberland 3, Uniontown, Pa., 4, Waynesburg 6, Martin's Ferry, O., 7, New Philadelphia 8, Newark 9.

A BRASS MONKEY: Cincinnati, O., Oct. 30-Nov. 4, Hamilton 6, Springfield 7, Dayton 8, Richmond, Ind., 9, Terre Haute 10, Lafayette 11, Chicago, Ill., 13-18.

ACROSS THE POTOMAC (Augustus Pitou, mgr.): Washington, D. C., Oct. 30 Nov. 4, Philadelphia, Pa., 6-11.

ALVIN JOSLIN (Charles L. Davis): Pueblo, Col., Oct. 31-Nov. 1, Leadville 2, Aspen 3, Grand Junction 4, Salt Lake City, Utah, 6, 7, Park City 8, Ogden 9, Pocatello, Idaho 10, Boise City 11, Tacoma, Wash., 13, 14, Port Townsend 15, Victoria, B. C., 16, Nanaimo 17, Vancouver 18.

ANNIE WARD TIFFANY: Rochester, N. Y., Oct. 30-Nov. 1, Syracuse 2-4.

A CRACKER JACK (George H. Nicolai, mgr.): Buffalo, N. Y., Oct. 30-Nov. 4, Toronto, Ont., 6-11, Batavia, N. Y., 13.

A. M. PALMER STOCK: Chicago, Ill., Oct. 30-Nov. 4.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Haverhill, Mass., Oct. 31, Lowell Nov. 1, Holyoke 2, Westfield 4.

ALCAZAR STOCK: San Francisco, Oct. 17—indefinite.

A BUSY DAY (Harry J. Crandall, mgr.): Brooklyn, E. D., Oct. 30-Nov. 4.

AUNT BRIDGET: Pittsburg, Pa., Oct. 30-Nov. 4.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Cincinnati, O., Oct. 30-Nov. 4, Richmond, Ind., 6, Muncie 7, Marion 8, Logansport 9, Bloomington 10.

BOSTON GRAND OPERA HOUSE COMEDY (A. H. Dexter, mgr.): Holyoke, Mass., Oct. 31, Norwich, Conn., Nov. 1, Meriden 2, Waterbury 3, Hartford 4, New Britain 6, New Haven 7, 8, Bridgeport 9, 10.

BALDWIN-MELVILLE: Frankfort, Ind., Nov. 6-11, Muskegon, Mich., 13-18.

BESSIE BONEHILL: Kansas City, Mo., Oct. 30-Nov. 4, Louisville, Ky., 6-11, New York city 13-18.

BOSTON COMEDY (C. R. Solomon, mgr.): Bluffton, Ind., Oct. 30-Nov. 4, Columbia City 6-11.

BLAND AND BENNETT COMEDY: Matteawan, N. Y., Oct. 30-Nov. 4.

BY WITS OUTWITTED (Hennessy Leroyle, prop.): Washburn, Wis., Oct. 31, Duluth, Minn., Nov. 1, West Superior, Wis., 2, Barron 3, New Richmond 4, Hastings, Minn., 6, Red Wing 7, Northfield 8, Faribault 9, Owatonna 10.

CRUISKEEN LAWN (Nashville, Tenn., Oct. 30-Nov. 4.

CAPTAIN HERNE, U. S. A.: New York city Oct. 30-Nov. 4.

CHARLES T. ELLIS: Little Rock, Ark., Oct. 30-Nov. 1.

CLARA MORRIS: Boston, Mass., Oct. 30-Nov. 4, Chicago, Ill., 6-11.

COOK DRAMATIC (Robert Cook, mgr.): Lansford, Pa., Oct. 30-Nov. 4, Reading 6-11, Lebanon 13-18.

CHIP O' THE OLD BLOCK (G. H. Johnson, mgr.): Toronto, Ont., Oct. 30-Nov. 4.

CO-MAYS AUNT (Charles Frohman, mgr.): New York city Oct. 9—indefinite.

COUNTRY SQUIRE: Indianapolis, Ind., Nov. 2-4, St. Louis, Mo., 6-11, Hamilton, O., 13, Paris, Ky., 14, Lexington 15, Louisville 16-18.

CASINO COMEDY: Gravenhurst, Ont., Oct. 30-Nov. 4, Huntsville 6-11, North Bay 13-18.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): New York city Oct. 30 Nov. 4.

CORSE PAYTON (David J. Ramage, mgr.): Fargo, N. D., Oct. 30-Nov. 4, Winnipeg, Man., 6-11, Crookston, Minn., 13-18.

COUNTRY COUSIN: Paterson, N. J., Nov. 2-4.

CHARLES DICKSON'S: St. Cloud, Minn., Nov. 1, Brainerd 2, Duluth 3, 4, Crookston 6, Grand Forks, N. D., 7, Fargo 8, Dickinson 9, Livingston, Mont., 11, Helena 12, Missoula 14, Anaconda 15, Butte 16-18.

CRAZY PATCH: Pekin, Ill., Oct. 31, Bloomington Nov. 1.

COUNTY FAIR (Arthur G. Thomas, mgr.): Warren, Pa., Nov. 1, Oil City 2, Franklin 3, Mckeesport 4, Johnstown 6, Tyrone 7, Frankfort 8, Westchester 9, Wilmington, Del., 10, 11, Baltimore, Md., 13-18.

CRUST OF SOCIETY: St. Louis, Mo., Oct. 30 Nov. 4.

CHARLES A. GARDNER: La Crosse, Wis., Oct. 31, Dubuque, Ia., Nov. 1, Marshalltown 2, Des Moines 3, Council Bluffs 4, Omaha, Neb., 6-8.

DANGER SIGNAL (E. J. Abram, mgr.): Trenton, N. J., Oct. 30, 31, Pittston, Pa., Nov. 1, Rochester, N. Y., 2-4, Boston, Mass., 6-11, Winsted, Conn., 13, Poughkeepsie, N. Y., 14, Newburg 15, Yonkers 16, Burlington, N. J., 17, Chester, Pa., 18.

DARK SECRET: Montreal, P. Q., Oct. 30-Nov. 4.

DARK SIDE OF A GREAT CITY: Brooklyn, E. D., Oct. 30 Nov. 4.

DANIEL SULLY: Chicago, Ill., Oct. 30-Nov. 4.

DR. BILL (Southern, Edgar T. Wilson, mgr.): Thomasville, Ga., Oct. 31, Albany Nov. 1, Eufaula, Ala., 2, Montgomery 3, 4, Americus, Ga., 6, Macon 7, Atlanta 8, 9, Talladega, Ala., 10, Selma, 11, Pensacola, Fla., 12, Mobile, Ala., 14, Meridian, Miss., 15, Tuscaloosa, Ala., 16, Birmingham 17.

DR. BILL (Eastern, George W. Samuels, mgr.): Gloversville, N. Y., Oct. 31, Amsterdam Nov. 1, Schenectady 2, Troy 3, 4, Albany 6, 7, Pittsfield, Mass., 8, Springfield 9, Worcester 10 11, Waltham 13, Chelsea 14, Lynn 15, Amesbury 16, Newburyport 17, Portsmouth, N. H., 18.

DISTRICT FAIR (A. V. Pearson, mgr.): Detroit, Mich., Oct. 30 Nov. 4.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Buffalo, N. Y., Oct. 30 Nov. 4, Toronto, Ont., 6-11, Montreal, P. Q., 13-18.

DEVIL'S MINE: Paterson, N. J., Oct. 30-Nov. 4, Waterbury, Conn., 6, Birmingham 7, New Britain 9-11.

DORE DAVIDSON-RAMIE AUSTEN: Columbus, O., Oct. 30 Nov. 4.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Columbus, O., Oct. 30-Nov. 4.

E. S. WILLARD: Philadelphia, Pa., Oct. 23-Nov. 11, Washington, D. C., 13-18.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Mobile, Ala., Nov. 1, 2, Meridian, Miss., 3, Jackson 4, New Orleans 6-11, Natchez 13, Greenville 14, Helena Ark., 15, Memphis, Tenn., 16-18.

EDGEWOOD FOLKS (Alba Heywood, O. W. Heywood, mgr.): Marshall, Tex., Oct. 31, Jefferson City Nov. 1, Shreveport, La., 3, Natchez, Miss., 4, Vicksburg 6, Jackson 7, Canton 8, Greenville 9.

EVANS AND HOEY (W. D. Mann, mgr.): Cleveland, O., Oct. 30-Nov. 1, Buffalo, N. Y., 2-4.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Aug. 7 Nov. 11.

EMPIRE THEATRE CO.: Macon, Mo., Oct. 30-Nov. 4.

EZRA KENDALL: Grand Rapids, Mich., Nov. 2, 3.

FAUST (Morrison's Western): Lyons, N. Y., Oct. 31, Auburn Nov. 1, Syracuse 2-4, Penn Yan 6, Ithaca 7, Elmira 8, Wellsville 9, Olean 10, Batavia 11, Rochester 13-15, Erie, Pa., 16, 17, Jamestown, N. Y., 18.

FANNY DAVENPORT: San Francisco, Cal., Oct. 30-Nov. 4.

FRANK DANIELS (James E. Moore, mgr.): Leavenworth, Kan., Oct. 31, Sedalia, Mo., Nov. 1, Lawrence, Kan., 2, Topeka 3, Lincoln, Neb., 4, Kearney 6, Salt Lake City, Utah, 8, 9, Ogden 10, Fresno, Cal., 13, Los Angeles 14-17, San Jose 18.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Norfolk, Neb., Oct. 31, Norfolk Nov. 1, Roanoke 2, Knoxville, Tenn., 3, Chattanooga 4.

FLAG OF TRUCE (Walter Sanford's): Lynn, Mass., Oct. 31, Fall River Nov. 1, 2, New Bedford 3, 4.

FOSTER AND WILLIAMS: Shawnee, O., Oct. 31, Corning Nov. 1, Somerset 2, Utica 3, Fredericktown 4.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Pittsfield, Mass., Oct. 31, Westfield Nov. 1, Springfield 2, Holyoke 3, Greenfield 4, Athol 6, Fitchburg 7, Worcester 8, Putnam, Conn., 9, Willimantic 10, Mystic 11.

FRIENDS (Henry A. Lee, mgr.): San Francisco, Cal., Oct. 23-Nov. 4, Fresno 6, Los Angeles 7, 8, San Bernardino 10, San Diego 11, Oakland 12-22, San Jose 26.

FOREPAUGH STOCK: Philadelphia Aug. 21—indefinite.

FINNIGAN'S BALL (Murray and Mack): Richmond, Ind., Nov. 3, Cincinnati 6-11.

FELIX MORRIS: Kansas City, Mo., Oct. 30 Nov. 4.

FIRE PATROL (Hume and Scott, mgrs.): Philadelphia, Pa., Oct. 30-Nov. 4.

FABIO ROMANI (Aiden Benedict, mgr.): Plymouth, Mass., Nov. 1, Newport, R. I., 2, New Haven, Conn., 3, 4.

FANNY RICE: Wheeling, W. Va., Oct. 31.

FAIRIES WELL: Mahanoy City, Pa., Nov. 1, Tamaqua 2, Phoenixville 3, Westchester 4, Philadelphia 6-11.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): New York city Sept. 5-Nov. 4.

GLEN-NA-LOUGH: W. H. Power, mgr.): Providence, R. I., Oct. 30-Nov. 4, Fall River, Mass., 6-8, Lowell 9-11, Worcester 13-15, Springfield 16-18.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Brooklyn, N. Y., Oct. 30-Nov. 1.

GLEASON THEATRE: Germania, W. Va., Oct. 30-Nov. 4.

GRAHAM FAMILY: Attica, Ind., Oct. 30 Nov. 4.

GUS WILLIAMS (George W. June, mgr.): Kingston, N. Y., Oct. 31, Cohoes Nov. 1, Hudson 2, Yonkers 3, Poughkeepsie 4, Brooklyn 6-11.

GOLDEN WEDDING: Fitchburg, Mass., Oct. 31.

GIRLS FROM CALIFORNIA: Newark, N. J., Oct. 30-Nov. 4.

GRIMES' CELLAR DOOR: Fort Worth, Tex., Nov. 1, Waco 2.

GIRL SPY: Garrettsville, O., Oct. 30-Nov. 4, Russell, Kans., 6-11, Seneca 13-18.

HELD BY THE ENEMY: Parkersburg, W. Va., Nov. 1, Steubenville, O., 2-3.

HALLEN AND HART: New Bedford, Mass., Oct. 31, Woonsocket, R. I., Nov. 1, New London, Conn., 2, Springfield, Mass., 3, Meriden, Conn., 4, New York city 6-11, Brooklyn 13-18.

HELD IN SLAVERY: Indianapolis, Ind., Oct. 31-Nov. 1.

HOSS AND HOSS (W. G. Smyth, mgr.): Rock Island, Ill., Oct. 31, Des Moines, Ia., Nov. 1, Omaha, Neb., 2-4, Fremont 6, Lincoln 7, St. Joseph, Mo., 8, 9, Leavenworth, Kans., 10, Topeka 11, Kansas City, Mo., 13-18.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Boston, Mass., Oct. 30 Nov. 4.

HENRY IRVING (Henry E. Abbey, mgr.): Chicago, Ill., Oct. 2 Nov. 4, New York city 8-Dec. 30.

HUNTLEY-FARLEY COMEDY (John W. Barry, mgr.): Hillsboro, Ark., Oct. 30 Nov. 4.

HENSHAW AND TES BROOKE (James L. Lederer, mgr.): South Norwalk, Conn., Oct. 31, Birmingham Nov. 1, Waterbury 2, Hartford 3, Springfield, Mass., 4.

HARRY LINDLEY: Hamilton, Ont., Oct. 31-Nov. 2.

HEYWOOD CELEBRITIES: Tuscaloosa, Ala., Nov. 1, Meridian, Miss., 2, Columbus 3, 4, Aberdeen 6.

IS OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23—indefinite.

IRENE TAYLOR: Ravenna, O., Oct. 30 Nov. 4.

IVY LEAF: Philadelphia, Pa., Oct. 30-Nov. 4.

IRISHMAN'S LUCK: Schuylkill Haven, Pa., Oct. 31.

IS MARRIAGE A FAILURE: Vermont, Ill., Nov. 1, Rushville 2, Bushnell 4, Monmouth 6, Winchester 8, East St. Louis 10.

JUST LARNED (Ezra Kendall, mgr.): Bloomington, Ill., Oct. 31, Madison, Ind., Nov. 2, Dayton, O., 3.

JAMES T. POWERS: Memphis, Tenn., Nov. 2-4.

JAMES YOUNG: Charlotteville, Va., Oct. 31-Nov. 1, Lexington 2, Roanoke 3, 4.

J. K. EMMETT (Melville Stoltz, mgr.): Cincinnati, O., Oct. 30-Nov. 4, Middletown 6, Dayton 7, Ft. Wayne, Ind., 8.

JARBEAU COMEDY (Jeff. D. Bernstein, mgr.): New York city Oct. 23-Nov. 4.

JOSEPH JEFFERSON: Philadelphia, Pa., Oct. 23-Nov. 4, New York city 6—indefinite.

JOHN DILLON: St. Joseph, Mo., Oct. 31.

JULIA MARLOWE: Washington, D. C., Oct. 30-Nov. 4, Philadelphia, Pa., 6-18.

JAMES A. REILLY (James E. Orr, mgr.): Louisville, Ky., Oct. 30-Nov. 4, Dayton, O., 6-8, Columbus 9-11.

JAMES O'NEILL (W. P. Connor, mgr.): Amsterdam, N. Y., Oct. 31, Troy Nov. 1, Syracuse 2-4, Binghamton 6, Corning 7, Auburn 8, Rochester 9-11, Buffalo 13-15.

JOHN AND DELLA PRINGLE: Deadwood, S. D., Oct. 31-Nov. 1, Spearfish 2-4.

J. S. MURPHY: Tipton, Ind., Oct. 31, Noblesville Nov. 1, Indianapolis 2-4, Columbus, O., 6-8, Dayton 9-11.

JOHN T. KELLY (George M. Welty, mgr.): Dallas, Tex., Oct. 31-Nov. 1, Shreveport, La., 2, Hot Springs, Ark., 3, Little Rock 4, Memphis, Tenn., 6-8, Columbus, O., 13-15.

JOHN L. SULLIVAN: St. Louis, Mo., Oct. 30-Nov. 4.

KATIE EMMETT (Harry Williams, mgr.): Spokane Falls, Wash., Oct. 31, Missoula, Mont., Nov. 1, Butte 2-4.

KITTIE RHOADES: Johnstown, Pa., Oct. 30 Nov. 4.

KATHRINE CLEMMONS (George W. Wotherspoon, mgr.): Pittsburg, Pa., Oct. 30-Nov. 4.

KATIE PUTNAM: Helena, Mont., Oct. 31-Nov. 1, Great Falls 2-4, Helena 6, Deer Lodge 7, Butte 8, 9, Anaconda 10, 11, Spokane Falls, Wash., 13, 14.

KILLARNEY AND THE RHINE (Fred. Lowe, mgr.): Boston, Mass., Oct. 30-Nov. 4, Providence, R. I., 6-11.

LILLIAN KENNEDY (Charles Hassenforder, mgr.): Appleton, Wis., Oct. 31, Neenah Nov. 1.

LITTLE NUGGET: Greensburg, Ind., Oct. 31, Huntington Nov. 2, Defiance, O., 3, Bowling Green 4.

LOST IN NEW YORK (Colton and Rhyns, mgrs.): Chicago, Ill., Oct. 23-Nov. 4.

LEWIS MORRISON (Edw. J. Abram, mgr.): Mobile, Ala., Oct. 31, Pensacola, Fla., Nov. 1, Birmingham, Ala., 2, Selma 3, Montgomery 4, Columbus, Ga., 6, Macon 7, Jacksonville, Fla., 8, 9, Savannah, Ga., 10, Charleston, S. C., 11, Augusta, Ga., 13, Athens 14, Atlanta 15, 16, Rome 17, Chattanooga, Tenn., 18.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Philadelphia, Pa., Oct. 30-Nov. 4.

LITTLE TRIXIE (Fred. Robbins, mgr.): Columbia City, Ind., Oct. 31, Warsaw Nov. 1, Wabasha 2, Marion 4.

L'ENFANT PRODIGUE: Brooklyn, N. Y., Oct. 31-Nov. 4.

LAMADE ROWELL: Manch Chunk, Pa., Nov. 1, Somerville, N. J., 2.

LIGHTS O' LONDON (Fraser Coulter, mgr.): Cincinnati, O., Oct. 30-Nov. 4, Indianapolis, Ind., 6-11.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): New Britain, Conn., Nov. 2, Meriden 2, Middletown 3, Bridgeport 4, Brooklyn, N. Y., 6-11.

LOST PARADISE (Charles Frohman, mgr.): Troy, N. Y., Oct. 31.

LAUGHING GIRL: Vancouver, B. C., Oct. 30, 31, Victoria, Nov. 1, Tacoma, Wash., 3, 4, Seattle 6, 7, Olympia 8, Sacramento, Cal., 9, San Francisco 13-18.

LAWRENCE HANLEY (Frank Maeder, mgr.): Youngstown, O., Oct. 31, Newcastle, Pa., Nov. 1, Altoona 2, Lancaster 4, Baltimore, Md., 6-11.

LOUISE HAMILTON: Honesdale, Pa., Oct. 30-Nov. 4.

LOST SIGHT OF: Lawrence, Mass., Nov. 1-4.

MINNIE SAINTELLE: Evansville, Ind., Oct. 31-Nov. 1.

MAYO-KNEEN (Augustus Pitou, mgr.): Baltimore, Md., Oct. 30-Nov. 4.

MILLE. RHEA (Frank Dietz, mgr.): St. Paul, Minn., Oct. 30 Nov. 4, Minneapolis 6-11.

MME. MODJESKA: Fond-du-Lac, Wis., Oct. 31.

MAUDE HILLMAN (W. G. Snelling, mgr.): Malone, N. Y., Oct. 30-Nov. 4, Little Falls 6-11, Saratoga 13-18.

MINNIE LESTER (George B. Mitchell, mgr.): Towanda, Pa., Oct. 30 Nov. —, Ithaca, N. Y., 6-11, Wilkesbarre, Pa., 13-18.

MADELINE MERLE (Fred. Schwartz, mgr.): Salt Lake City, Utah, Nov. 2, Logan 4, Pocatello, Idaho, 4, Boise City 6, Baker City, Ore., 7, La Grande 8, Pendleton 9, Walla Walla, Wash., 10, Moscow, Idaho, 11, Lewiston 12, Pullman, Wash., 14, Dayton 15, Spokane 16, 17, New Whatcom 18.

MY JACK (Walter Sanford's): Chicago Oct. 30-Nov. 12.

MAMIE JANSEN: New York city Nov. 6—indefinite.

MANOLA-MASON COMEDY: Richmond, Va., Oct. 31, Norfolk Nov. 1, Roanoke 2, Knoxville, Tenn., 3, Chattanooga 4.

MONTE CARLO (Thomas E. Perry, mgr.): Toledo, O., Oct. 30-Nov. 4, Detroit, Mich., 6-11.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Cincinnati, O., Nov. 6-11, Louisville, Ky., 13-15, Evansville, Ind., 16, Paducah, Ky., 17, Cairo, Ill., 18.

MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): New York city Oct. 9-Nov. 4.

MORA-WILLIAMS: Chelsea, Mass., Oct. 30-Nov. 4, Haverhill 6-11, Gloucester 13-18.

MAIDA CRAIGEN-FREDERICK PAULDING (Frank Young, mgr.): New Orleans, La., Oct. 30-Nov. 4.

MIDNIGHT ALARM: Baltimore, Md., Oct. 30-Nov. 4.

MCCARTHY'S MISHAPS: St. Paul, Minn., Oct. 30-Nov. 4, Minneapolis, 6-11.

MR. POTTER OF TEXAS: Newburg, N. Y., Oct. 31.

MILTON NOBLES: Austin, Tex., Oct. 31.

NEW CASTLE PLAYERS: Hoosick Falls, N. Y., Oct. 30-Nov. 4.

NIOBE: Oil City, Pa., Oct. 31, Titusville, Nov. 1, Erie 2, Meadville 3, Youngstown, O., 4, Beaver Falls, Pa., 6, McKeesport 7, Steubenville, O., 8, Wheeling, W. Va., 9-11.

NAT C. GOODWIN (George J. Appleton, mgr.): Philadelphia, Oct. 30-Nov. 11.

NEW SOUTH: Harlem, N. Y., Oct. 30-Nov. 4.

NELLIE MCHENRY: Lincoln, Neb., Nov. 2, Sioux City, Ia., 3, Council Bluffs 4, Omaha, Neb., 5, 7, Des Moines, Ia., 8, Davenport 9, Rockford, Ill., 11, Chicago 13-18.

NUTMEG MATCH (Litt and Davis, mgrs.): Kansas City, Mo., Oct. 30-Nov. 4.

N. S. WOOD (W. D. Chaffin, mgr.): Pittsburg, Pa., Oct. 30-Nov. 4, Baltimore, Md., 6-11, Philadelphia, Pa., 13-18.

NOSS JOLLITY (Ferd. Noss, mgr.): Jefferson City, Mo., Oct. 31, Sedalia Nov. 1, Clinton 2, Nevada 3, Pittsburg, Kan., 4, Joplin, Mo., 6, Galena, Kan., 7, Carthage, Mo., 8, Monette 9, Fort Smith, Ark., 10, Van Buren 11, Fayetteville 13, Aurora, Mo., 14, Springfield 15, Lamar 16, Rich Hill 17, Butler 18.

OH, WHAT A NIGHT! (Charles A. Loder): Clinton, Ill., Oct. 31, Cedar Rapids, Ia. Nov. 1, Waterloo 2, Oskaloosa 3, Des Moines 4.

OLD COMEDY CO. (Mrs. John Drew): Mars Halltown, Ia., Oct. 31, Cedar Rapids Nov. 1, Dubuque 2, Davenport 3, Burlington 4, Keokuk 7, Springfield, Ill., 8, Bloomington 9, Peoria 10, Galesburg 11, Milwaukee, Wis., 13-15, Racine 16, Aurora, Ill., 17, Rockford 18.

OLE OLSON: Grand Rapids, Mich., Oct. 30-Nov. 4.

OLIVER BYRON (J. P. Johnson, mgr.): Lincoln, Neb., Oct. 30, 31, St. Joseph, Mo., Nov. 1, 2, Leavenworth, Kans., 3, Topeka 4, Kansas City, Mo., 6-11, Burlington, Ia., 13, Canton, Ill., 14, Galesburg 15, Peoria 16, Bloomington 17, Decatur 18.

OLD HOMESTEAD (E. A. McFarland, mgr.): Denver, Col., Oct. 30-Nov. 4, Topeka, Kans., 6, 7, Leavenworth 8, Atchison 9, St. Joseph, Mo., 10, 11, Kansas City 13-15, Quincy, Ill., 16, Springfield 17, [illegible] 18.

OUTCASTS OF A GREAT CITY (James F. Deicher, mgr.): Burlington, N. J., Nov. 6, Hightstown 7, Freehold 8, Red Bank 9, Somerville 10, Dover 11, Paterson 13-15, Danbury, Conn., 16, Waterbury 17, 18.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Fayetteville, Tenn., Oct. 31, Pulaski Nov. 1, 2, Athens, Ala., 3, Huntsville 4, Columbia, Tenn., 6, Russellville, Ky., 8, Clarksville, Tenn., 9.

OLAF (Rosenfeld Brothers, mgrs.): New York city Nov. 6—indefinite.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Marion, Ind., Oct. 31, Elkhart Nov. 1, Kalamazoo, Mich., 2, Grand Rapids 3-5.

POLICE PATROL: Chicago, Ill., Oct. 30-Nov. 4.

PARADISE FLATS (Sam W. Fort, mgr.): Erie, Pa., Oct. 31, Asatabula, O., Nov. 1, Mansfield 2, Delaware 3, Findlay 4.

PULSE OF NEW YORK: Forest City, Ark., Oct. 31, Pine Bluff Nov. 1, Camden 2, Texarkana, Tex., 3, Greenville, Ind., 16, Paducah, Ky., 17, Cairo, Ill., 18.

PATTI ROSA (Will O. Wheeler, mgr.): Vicksburg, Miss., Oct. 31, Jackson Nov. 1, Columbus, Miss., 2, Birmingham, Ala., 3, 4, Nashville, Tenn., 6-8, Memphis 9-11, Newport, Ark., 13, Little Rock 14, Texarkana 15, Shreveport, La., 16, Palestine, T

THE NEW YORK DRAMATIC MIRROR.

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $30; Half-page, $55; One page, $100.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK. - - NOVEMBER 4, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

AMERICAN—The Prodigal Daughter, 8 P. M.
BIJOU—The Nominee, 8:15 P. M.
BROADWAY—Erminie, 8 P. M.
DALY'S—A Poor Relation, 8 P. M.
EMPIRE—L'Article 47, 8 P. M.
FOURTEENTH—The Cracksman, 8 P. M.
GRAND OPERA HOUSE—The Country Circus, 8 P. M.
HARRIGAN'S—The Woollen Stocking, 8:15 P. M.
H. R. JACOBS'—Captain Herne, U. S. A., 8 P. M.
KOSTER'S—Richard Mansfield, 8:15 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Gossette, 8 P. M.
LYCEUM—The Maid of Bath, 8:15 P. M.
NIBLO'S—Trip to Mars, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
PEOPLE'S—The Bowery, 8 P. M.
STANDARD—Charley's Aunt, 8:15 P. M.
STAR—Mr. and Mrs. Kendal, 8:15 P. M.
THIRTY-FIFTH—Tabasco, 8 P. M.

BROOKLYN.

AMPHION—Wang, 8 P. M.
COLUMBIA—The Girl I Left Behind Me, 8 P. M.
LYCEUM—Paul Kauvar, 8:15 P. M.
GRAND OPERA HOUSE—Pygmies and Wine, 8 P. M.
NEW PARK—L'Enfant Prodigue, 8 P. M.

LET MR. MANSFIELD WAIT.

A RECENT interview in a daily paper with RICHARD MANSFIELD would have been commented upon before in THE MIRROR had not Mr. MANSFIELD's volatility suggested that it were better to wait a few moments.

In that interview Mr. MANSFIELD first declared his purpose to abandon his eccentric repertoire and to "produce in quick succession" plays of SHAKESPEARE in which his "sole aim would be art."

Later in the interview he modified this plan. He would, after producing The Merchant of Venice, stage a drama on NAPOLEON. This would be followed by Twelfth Night and this by a play on FREDERICK THE GREAT. Later he would personate FALSTAFF in The Merry Wives of Windsor.

Despite this quick amendment of scheme, with its interpolated experiments, who would not commend the scope of Mr. MANSFIELD's Shakespearean and general theatrical ambition? His vigorous fancy knows no limit of achievement. And his promise has gained greatly in integrity since he disclosed his Merchant of Venice.

But Mr. MANSFIELD continues in the interview:

"All I need is a theatre. I appeal to the world, to everybody, anybody, to assist me in erecting it. It must be in New York. I need it here. I may as well own my emotionality that it is my burning purpose to have a theatre of my own in this city. I shall have it. In it I shall surround myself with the finest company money can hold together. I shall present the plays I have named, and others of every kind with all the care, attention and skill an earnest man can bring to a task. I feel sure the moment I have a theatre of my own, my difficulties will disappear from my path. I am at the best period of my life. If I am a bad actor, I am willing to be told so and depart for other lands. The time has come now, however, when, if I am worthy, I must have my reward."

What an impetuous torrent of hope, determination, self-conscious ability, and impatience is here disclosed!

Assuredly, Mr. MANSFIELD is not a bad actor. His departure for other lands would entail an irreparable loss upon the American stage, where for many artistic abilities he enjoys an unique—as well as a profitable—supremacy.

It is not many years since Mr. MANSFIELD first leaped from obscurity in this city to a grand prominence. In spite of weaknesses of judgment in some things perhaps not really intrinsic of his art, Mr. MANSFIELD has added honor to honor as an actor, and taken position as one of the very few great producers of plays. He has come to be recognized as a force in the American theatre for all that makes for its art and dignity.

But let Mr. MANSFIELD cultivate patience. Let him contrast his own period of labor and growth on the stage with that of HENRY IRVING, whose achievements he evidently seeks to at least parallel. And let Mr. MANSFIELD, among the books he reads, glance now and then at that lesson drawn by BUNYAN, "The Pilgrim's Progress."

All things do not come to him who waits. But many things come to the worker who is patient.

THEATRICAL WASTES.

WILLIAM ARCHER, the English theatrical critic, recently raised a protest against what he termed "theatrical wastes." His essay was inspired by an unsuccessful play that he witnessed. And he reflected upon a certain aspect of the theatre which engages the thought of all friends of the theatre at times—the expenditure of vast sums upon failing plays that have no inherent right to success.

"It is melancholy," said Mr. ARCHER, "to reflect that if all the money which is squandered year by year on hopeless and foredoomed theatrical enterprises could be collected and wisely administered, it would serve to endow a national theatre—aye, and a national opera to boot."

Mr. ARCHER does not mean the money lost in theatrical speculation, but that wasted upon undertakings that never had any chance of success. As Mr. ARCHER says, it is impossible to predict success even for the aolest work, but there are many cases of plays produced at great expense of time and money in which failure could be predicted with almost absolute certainty, if the right kind of judgment upon them could be brought to bear.

The play called The Visit, rendered into English by Mr. ARCHER himself, from the Danish of BJORNSON, was a recent failure in this city. This may be said to confound even Mr. ARCHER's judgment.

But there are other plays whose utter failure of late in this city and in other cities of this country has indicated that managers and prominent actors for whom plays are written to order depend altogether too much on the reputations of authors. The public will not have weak plays, no matter who may write them.

The dramatist called successful is not always successful. And the literary person who is successful in literature becomes a miracle-worker when he or she makes an effective drama.

FOOTLIGHT FUN.

THE BEAUTY (*at the Grand Opera*): Don't you think that tenor's a most finished singer?

THE BEAST: Finished? Yes, indeed! Both he and his voice are a thing of the past.

TRAVIS: Why has The Great Driver Organization come in off the road?

BAXTER: Because it struck such severe frosts that the water in the tank froze solid.—*Puck.*

STAR GAZERS—Those who loiter at the stage door.—*Philadelphia Call.*

"Was the play bad?"

"Well, I guess it was; why the gas went out after the second act."—*Texas Siftings.*

AMATEUR TENOR—Did you hear me sing last night?

FRIEND—No. The fact was I got in the jam in the door, and couldn't.

AMATEUR TENOR—(*pleased*). What! Was there such a crowd trying to get in as all that?

FRIEND—No—to get out.—*Wonder.*

STAGE SALT, EDITOR—I see that Richard Mansfield contemplates a trip around the world, lasting two years.

DRAMATIC EDITOR—Great Scott! with James Owen O'Connor retired and Mansfield out of the country, what will we do for subjects for our paragraphic flings? (*Tears his hair madly.*)—*Brooklyn Eagle.*

COOK.—Yes, my mistress is a prima donna and a horrible creature. She treats me like the dirt beneath her feet, but I revenge myself by opening the drawing room window when she is not at home, and by howling with all my might, so that the neighbors may think her voice is cracked.—*Fliegende Blaetter.*

JOHN STETSON'S LATEST.

MANAGER (*To applicant for employment*): "What sort of work do you want?"

APPLICANT: "Hey?"

MANAGER: "I say, what can you do?"

APPLICANT: "Hey?"

MANAGER: "He's as deaf as a post. Here! Put this man in charge of the window where people apply for free tickets."—*Hallo.*

BETWEEN THE ACTS.

"Well, what do you think of it?"

"Oh, it's about as broad as it is long."—*Life.*

PERSONAL.

MARLOWE.—Julia Marlowe read an essay on "Shakespeare's Women" before the Woman's Literary Club, of Baltimore, and was honored by a reception at the hands of that organization recently.

MCCAULL.—Two talented daughters of Colonel John A. McCaull, of Baltimore, after distinguishing themselves as amateurs in that city, have joined the Manola-Mason company.

GILES.—Jessie K. Giles, remembered in this country as a member of J. M. Hill's Ship Ahoy company, and of Keith's company at the Bijou Theatre, Philadelphia, as well as a singer of Tony Pastor's, is winning favor at the Royal in London.

KNOX.—Colonel J. Armoy Knox, the founder of *Texas Siftings*, and widely known as a writer and business journalist, has become associate editor and general manager of the Atlanta, Ga., *Herald*, which will no doubt at once show the impulse of his ability.

JEFFERSON.—Joseph Jefferson has accepted plans for a new Summer residence to take the place of the one destroyed by fire last April at Buzzard's Bay. The building is to be ready for occupancy early next Summer, and will be the finest homestead on Cape Cod.

CLEMMONS.—Kathrine Clemmons has been working constantly, changing and strengthening her play, A Lady of Venice, since her tour began. "I am doing splendidly," she writes to THE MIRROR, "and when I see the receipts that old established attractions are playing to I find that I am faring exceptionally well." Miss Clemmons made a great success in Baltimore. This week she is at the Duquesne Theatre, Pittsburg, and next Monday she will appear in Boston, remaining two weeks at the Globe Theatre.

DE VEYRAN.—L. de Veyran, who for years has edited brilliantly the *Revue d'Art Dramatique* of Paris, announces in the last number of that fine periodical that on account of ill-health he is obliged to resign his post. M. de Veyran has made the *Revue* an independent, artistic and successful representative of the French stage, and his retirement and the cause of it have occasioned widespread regret in Parisian dramatic circles. M. Lhomme succeeds the retiring editor. He has been identified with the editorial staff of the *Revue* for a long time.

FOOTE.—Kathrine Lucile Foote, who is soon to appear in London, has received as a gift from a party of American friends now traveling in Australia, a concert grand piano forte which was shipped to the colonies for Ovide Musin, but which arrived too late to be available for his concerts there and so was purchased by her admirers.

GOUNOD.—France honors her men of genius. Already a movement has been started to erect a statue to Charles Gounod.

HARVEY.—Hattie Harvey, who is playing successfully in Charley's Aunt at the Standard, writes to THE MIRROR about a paragraph that appeared recently in what she terms "a very insignificant paper." "What is said about my work is privileged; but I don't propose to have even an insignificant paper lie about me. The paragraph I refer to accused me of speaking in a sneering manner of Vernona Jarbeau. As a matter of fact, Miss Jarbeau gave me my first start in the profession, and I consider her the dearest friend I have. Consequently, it is needless for me to deny the remarks I was reported to have made." Miss Harvey and Miss Jarbeau are now, as they have always been, on the best of terms, and the publication to which she justly takes exception was entirely uncalled for as well as false.

EDWARDS.—Emilie Edwards has been a member of Mattie Vickers' company since the beginning of that star's season in August. Her acting in the leading part and her songs have been commented upon most favorably. Miss Edwards' new book will be issued this month. The title is "A Royal Heiress." It will have a frontispiece in the form of a portrait of the author, from a photograph by Coone, of Chicago. Miss Edwards says that although she has posed for many of the leading photographers this artist has been the most successful with her pictures.

MACDONOUGH.—Glen MacDonough signed a contract last week by which he will set to work at once on a new play which Jefferson, Klaw and Erlanger will produce as soon as it is completed—probably next Fall. The theme has not yet been decided upon. Mr. MacDonough is the author of The Prodigal Father and The Algerian. A few years ago he was the theatrical reporter for the *World*.

EDDY.—Jerome Eddy says that when Clara Morris laughs, he laughs; when she is gay, he is gay; when she weeps, he weeps. Mr. Eddy is Miss Morris' press agent.

CALDER.—William Calder, proprietor of The Span of Life company, has succeeded the late Walter Eytinge as Richard Blunt, the villain, in that melodrama. Mr. Calder was an actor long before he became a manager.

SCHOEFFEL.—John B. Schoeffel arrived from Boston on Monday. He began at once to arrange with Horace McVicker for the opening of Abbey's new theatre next week.

YOUNG.—Winfred Young, the boy soprano, who has closed a three months' engagement at Proctor's Theatre and a two weeks' engagement at the Eden Musee, will shortly go to London for the remainder of the season.

OTIS.—A typographical error in last week's "In the Wings" made the statement that Elita Proctor Otis has got an artistic temperament, read to the contrary.

MANSFIELD.—Richard Mansfield has decided to discontinue the incidental ballet in his revival of The Merchant of Venice.

DUVALL.—Rankin Duvall has had a misunderstanding with Augustin Daly and has resigned from that manager's stock company in London.

WILLIAMS.—Frank Williams, manager of Felix Morris, writes: "Mrs. Fiske's adaptation Moses is really a go, and of course The Rose, which Mr. Morris is also playing, is highly successful."

FREEMAN.—Max Freeman has been especially engaged to reconstruct the libretto and also the stage business of Richard Stahl's opera, Shing Ching. He joined the company yesterday.

PAUL.—Howard Paul, of the *London Illustrated News*, has been to the Fair at Chicago, and on the day when nearly a quarter of a million people were present he reports that he did not see a single drunken man or a pretty woman in all that gigantic assembly. The absence of either caused him no emotion, but he is of the opinion that a European crowd of equal magnitude would have presented one or the other, and probably both.

LETTERS TO THE EDITOR.

A CORRECTION BY MR. FLEMING.

BUFFALO, N. Y., Oct. 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In your issue containing the front page portrait of my friend, J. Frank Sherry, I find this sentence: "The subsequent season Mr. Sherry acted the role of Albert in James O'Neill's Monte Cristo company." Now, as a matter of fact, I played Albert that season, Mr. Sherry playing Fernande. Knowing your fondness for facts, and assured that the statement was the result of a misapprehension, I take this means of setting you right in the matter.

Yours with respect, CARROLL FLEMING,
A. M. Palmer's Home company.

PRINCE PRO TEM'S CLOSING.

BOSTON MUSEUM,
BOSTON, Mass., Oct. 26, 1893.

To the Editor of the Dramatic Mirror:

SIR.—There was a slight mistake in a paragraph you placed in last week's MIRROR. I don't close my engagement "alone." We all close.

Mr. Field closes Prince Pro Tem, for what reason I cannot say, as we are playing to a very good business. But there must be a reason, as I don't think it is going to be put on again this year. It has been a surprise to us all, as we knew nothing of it till the notice was handed us last Saturday night.

Will you please publish this in your valuable paper and oblige, Yours truly,
FLORRIE WEST.

MR. CARTER IS CONTENT.

CHICAGO, Oct. 28, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Will you have the kindness to deny in your columns a rumor to the effect that I have "called in" one each of my Fast Mail and Tornado companies? There are no grounds for any such rumor, and I would simply say that all four companies are out and will stay out.

Nov. 1 of last season my books showed a net profit for the Northern and Southern Fast Mail companies of $11,000. This season on same date my books will show for all four shows—Northern and Southern Fast Mail, Northern and Southern Tornado—a net profit of a little more than $6,000.

I am content. Very truly yours,
LINCOLN J. CARTER.

THE WARD AND VOKES MANAGEMENT.

PITTSBURG, Pa., Oct. 27, 1893.

To the Editor of the Dramatic Mirror:

SIR.—It has been hinted to us quite frequently that the statements published in your columns regarding the management of Ward and Vokes' next season was an advertising dodge and that our statements were without foundation.

In answer to this we would like to say that if managers who are holding time for this team are in doubt as to their management next season we will publish the entire correspondence both before and after the signing of the contract which we hold, also the contract in its entirety.

We will also publish the affidavits of Shober and Carqueville and of the Winterburn Show Printing Company, showing that arrangement had been made for the necessary paper for billing the attraction.

We mean business, and all interested may as well take warning. Respectfully,
WHITAKER AND CROSSLEY.

DRAMATIC SCHOOLS AND THE PROFESSION.

NEW YORK, Oct. 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In this week's MIRROR Mrs. Mollie Bernard, an actress in the Mora-Williams company, protests against the highly exaggerated reports circulated by a dramatic paper published in this city regarding the number of unemployed actresses and actors. Here is a righteous protestation especially when it is considered the exaggeration is made by a paper, which for importance and reliability, is miles behind THE MIRROR. But Miss Bernard is in error when she accuses the dramatic schools of being one of the most important causes of the present unsettled state of affairs in the profession.

Mrs. Bernard is not aware of the fact, which I can prove by actual figures, that there are not even one hundred amateurs on the stage this season who have been graduated by dramatic schools.

My experience as an instructor has been that fifty per cent. of applicants for stage instruction do not intend to adopt the regular professional stage, but take up the study of stage and dramatic art for private and social accomplishment.

If the combined dramatic schools in New York only graduate on an average one hundred amateurs each season, how is it possible for that small number to exert such a potent influence for evil upon a profession which numbers at least 25,000 professionals.

I feel certain if such reputable managers as Henry C. Miner and Charles Frohman, both of whom are directly interested in schools of acting, consider schools for the stage valuable institutions, there can be no occasion for professionals to deride them, and it is not likely that very many share the opinion expressed by Mrs. Bernard on the subject.

Sincerely,
CHARLES LEONARD FLETCHER.

BEGINNING ON OR ABOUT NOV. 15. ELABORATE PRODUCTION OF
SYDNEY ROSENFELD'S MERRIEST OPERA
THE WOMAN KING
OR, THE ROYAL PRIZE.
MUSIC BY R. ARONSON AND L. ENGLANDER.
Presented by a Company of Brilliant Artists including Bertha Ricci, Kate Davis, Sophie Holt, Nina Farrington, Florence Ellis, Katherine McNeil, Mark Smith, W. D. Blakemore, Eugene Clark and a Chorus of Forty Voices.
SPECIAL SCENERY. MAGNIFICENT COSTUMES. SPECIAL PRINTING.
Miner's Theatre, Newark, Academy of Music, Montreal WEEK NOV. 20-27. Address all communications to FRED. WYNNE, American Theatrical Exchange 1180 Broadway, N. Y.

SAID TO THE MIRROR.

BEN TEAL: "Now that I have produced The Algerian, and In Old Kentucky, I am lying back and taking a rest. A man who is stage managing simultaneously a comic opera and a melodrama, and who has to keep the idealism of the one out of the realism of the other must keep his wits about him."

GUY WILSON: "The fact that I am Francis Wilson's press agent and have the same name leads to many amusing incidents. I remember once, traveling ahead of The Lion Tamer with Al. Canby, we got telling stories with a man who knew Canby was Wilson's manager. I told the best stories in my repertoire. The man laughed loud. Finally he said: 'I am coming around to the theatre some night to see you as The Lion Tamer; my wife says you're great.' Then I told him it was a case of mistaken identity. He paused a moment. Then he said: 'Well, my friend, I laughed at those jokes of yours as a compliment to a comedian; but, honest now, they were pretty antique, weren't they?'"

FRANK DUFREE: "The rapidly growing craze for vaudeville in this country is the entering wedge that will ultimately bring about a clearly defined division between the drama and variety specialties. Incidentally this means that that hybrid imposition, the farce-comedy, must go to the wall. Playwrights with the real dramatic instinct will then have no more reason to cavil at the decadence of art in America."

JEANETTE ST. HENRY: "I have made up my mind absolutely to retire from the stage. For a long time I have been undecided, but now it is settled that I shall give up my artistic ambitions."

ADELE RITCHIE: "I am awfully sorry I fainted away on the first night of The Algerian at the Garden. I have heard it said it was done for advertising purposes. That is cruel. No artist would attempt to gain such a thing at the risk of marring a performance."

G. W. PERSLEY: "I have just returned from Boston. I am now going West as stage manager for A. M. Palmer's stock company."

AL. LEMAN: "I have been engaged to play the part originated by William Faversham in Aristocracy."

COL. T. ALLSTON BROWN: "It rather amuses me to note the emphases laid by the management upon the fact, as they claim, that the span of life scene in the melodrama of that name, is original with that play. The truth is that in Philadelphia years ago a similar sensation with acrobats as the participants, was introduced into a melodrama. It was also presented in England. 'Nothing new under the sun?' So it would seem."

AUGUSTUS PITOU: "I am setting to work with George H. Jessop on a new play for Chauncey Olcott. But I expect that Macgoureen will be good for several seasons yet."

JEROME EDDY: "Ada Dyas is the latest engagement made by the Coghlans for their forthcoming production of A Woman of No Importance. Miss Dyas' last appearance was with Henry Irving a year ago at the London Lyceum. She was, as you know, of course, formerly leading lady of Wallack's stock company. A sterling actress!"

RICHARD NEVILLE: "I have been in Chicago all Summer doing press work for Henry E. Abbey. I am now settled in offices in the Metropolitan Opera House."

WALTER SANFORD: "I am traveling with My Jack. I shall not be in New York again for a week."

LILLIAN RUSSELL: "It is not true that I have secured from Audran the American rights to his new opera comique, The Blonde Princess. There has been some negotiation on my part for it, but nothing is settled. The title is quite appropriate to me, is it not? In fact I myself suggested it while chatting with Audran a year or so ago in Paris. Or was it he suggested it? I forget which. At any rate, it refers to me. It's a pretty title, don't you think?"

WOOLSON MORSE: "I see the daily papers say I am at work on a new opera for De Wolf Hopper. I suppose they mean my piece, Cinderella at School, which I am revamping for Hopper."

ROBERT HILLIARD: "Paul Arthur and I shall play a return engagement in The Nominee in Chicago. That speaks well enough for us."

RICHARD MANSFIELD: "The number of unnecessary letters sent to a star is enormous. I receivv daily enough letters to cover any table. Only a few of them are pertinent. Only the United States stamp department benefits by them."

FRANK D. HENNESSEY: "I've just run down from Syracuse for a day. The new Bastable is doing the business there, although that is not saying a great deal in these times. Still, Syracuse suffers less than many other cities. It has manufacturing interests, to be sure, but they do not preponderate. It is a wealthy community, and considering the complaints on all sides, I have no reason to find any fault."

W. F. CONNOR: "Mr. O'Neill emerged from New England last week, and for the next month he will be near or in New York. There is no denying that times are bad in New England, particularly in the manufacturing towns. Mr. O'Neill is an immense favorite through that section, however, and while all his houses were not up to the customary large figure, nevertheless he broke the season's record everywhere and made money every week from the start."

FREDERIC DE BELLEVILLE: "Yes, I have some thought of starring. If I can get the right play and the right manager, I shall try it. First-rate engagements are scarce, and I am not fond of being idle."

JAMES O'NEILL: "I may play Richelieu one night during my engagement at the Grand Opera House, which begins on Nov. 20. I acted the part several times during my tour through New England, and I was gratified by the interest the performance excited among the best class of playgoers. There are many people who come out only to see a standard play."

MADAME HERRMANN.

THE MIRROR'S front page this week presents a portrait of Madame Herrmann as she appears in Herrmann's latest and most charming illusion, entitled, "After the Ball." The famous magician considers it his masterpiece.

This feature, which everywhere is meeting with great success, came to Herrmann as a sort of inspiration. One night at the Metropolitan he was listening to a performance of Faust. When Marguerite stood in front of a mirror and sang the jewel song, it suddenly occurred to the active minded wizard that a remarkable illusion could be devised with a woman and a mirror as the subjects. He has worked on the idea for three years, and now in "After the Ball" it is perfected.

The stage is set as in the production of Faust. In the centre of the stage is placed an immense mirror, fifteen feet high and eight feet wide, framed in white and gold. The whole apparatus is mounted on rollers so that it can be revolved in order that the audience may see that it is completely isolated.

Herrmann's beautiful assistant, Madame Herrmann, makes her appearance, superbly gowned, and mounts to the plate glass shelf raised three feet above the level of the stage, and attached to the front of the mirror. A screen, having three folds, is placed about her. The screen is so small that the sides and the top and bottom of the mirror are in full view of the spectators constantly. There is an interval of less than five seconds, the screen is taken away, and the lady is found to have vanished, apparently into thin air. The illusion is acknowledged to be the most inexplicable that Herrmann's genius for mystery has yet developed.

In our picture Madame Herrmann is seen in one of the prettiest of her gowns. She has a great number of these, and she does not wear the same one twice during any engagement. The mirror seen in THE MIRROR is a small one, there not being space to reproduce the mammoth affair used on the stage in the space assigned to our portraits.

HESTER CREWE.

The company engaged by A. M. Palmer to support Minnie Maddern Fiske in Hester Crewe at the Tremont Theatre, Boston, on Nov. 20 began rehearsals yesterday at Palmer's Theatre. The cas has been filled with unusual care and with a view to giving a performance as nearly perfect as possible.

Courtenay Thorpe, who was for several seasons a prominent member of the Rosina Vokes' company, will play a part that will exhibit his talents to the public in quite a new light. Charles J. Bell, who was the leading man of the Girard Avenue Theatre, Philadelphia, last season; Lionel Bland, the gifted character actor; Arthur Lawrence, a great favorite in Australia, who came recently to this country and has not yet been seen by our playgoers; George Trader, who for several years was a well-known actor and stage-manager in San Francisco; Clifford Leigh and Carl St. Aubyn are of the company.

Anna O'Keefe, who for a number of years was a popular member of the Hopper Opera company, will make her debut on the dramatic stage in Hester Crewe. Eleanor Lane, Adele Clarke and Mary Maddern will also be seen in the play.

The statement that Mrs. Fiske will make a tour this season in Hester Crewe has been made in print several times. It is erroneous. She will present it in Boston only, and probably in New York later in the season. It has also been published that Harrison Grey Fiske will personally direct the production. This is also unfounded. A. M. Palmer makes the production and manages the Boston engagement of Mrs. Fiske. Mr. Fiske is simply the author of the play.

TO FOREIGN SUBSCRIBERS.

Foreign subscribers to THE MIRROR are notified that hereafter the price of foreign subscriptions will be $5.50, instead of $5 as hitherto. This increase is to cover additional cost of postage due to the increased size and weight of the paper.

Open Time New Taunton (Mass.) Theatre. Nov. 13, 15. Dec. 6, 8, 11, 13, 15, 18, 22, 25-27.

THE WOMAN KING ON DECK.

The Rainmaker of Syria is to go on the road under apparently favorable auspices. In the first place the opera will henceforth be known by its sub-title, The Woman King, which is certainly an improvement on its original handle. Then there has been a complete change in the management.

Fred. Wynne, who has had an exclusive managerial experience with the Frohmans and others, is to be in complete control of the business end. In talking about his plans yesterday in connection with The Woman King, Mr. Wynne said:

"I believe The Woman King will be a winner—no pun intended. In spite of the black eye the opera received in New York, owing to bad management, I find that out-of-town managers are quite eager to book the attraction.

"This is no doubt due in some measure to the favorable reception accorded the opera on its production in Buffalo. But it is due also to the fact that it has become generally known that L. Englander, one of the best composers in this country, has made an entire revision of the score, and has added many charming melodies. Sydney Rosenfeld has also revised the libretto in scenes where he saw opportunities to strengthen it."

"How about the company?" asked THE MIRROR representative.

The company will be first class in every respect. Among those engaged are Bertha Ricci, Kate Davis, Sophia Holt, Nina Farrington, Florence Ellis, Beatrice Leslie, Katherine McNeill, Mark Smith, Eugene Clark and W. D. Blakemore. We are about to sign two really mirth-provoking comedians. There will be no graveyard comedians in the cast.

"We shall not give the new version a New York production at present; we shall open on or about Nov. 15 on the road. We play Miner's Theatre, Newark, Nov. 20, and Montreal, Nov. 27. From there the company has good bookings through New York State and Canada. At present we are not booked any further West than Detroit, as after that I expect to come to New York for six weeks. Negotiations are now pending between myself and the manager of a leading city theatre for the production."

"There will be new printing by Seer. The costumes are really sumptuous. We shall carry special scenery. The new version will be rehearsed by one of the best known stage managers in New York, and, taken all in all, I am confident that The Woman King will prove a success, especially as there will be no continuous rows on account of a stringency in the money market—as we have secured ample backing."

SHE WILL NOT STAR.

Louis Massen is not in E. S. Willard's Hamlet cast, and he ran over to New York from Boston the other day to transact private business.

A MIRROR reporter asked Mr. Massen whether there was any truth in the published report that his wife, Marie Burroughs, had signed a contract to star next season under a New York manager.

"That's the same old report, I suppose, that has been going the rounds for two or three years," said Mr. Massen. "It is made out of whole cloth. Why should my wife star? She is perfectly satisfied to be featured as Mr. Willard's leading support to play pleasant engagements in fine parts in the principal cities, and to draw a large salary.

"Starring means risk and anxiety. My wife and I are too sensible to wish to exchange our present happy circumstances for any uncertainty."

AN ACTOR ASSAULTED.

John C. Jacques, master of transportation for and a member of the Zeb company, was assaulted at Decatur, Ala., on the night of Oct. 22 while preparing to leave that town. The assault was committed by a man named Armstrong, who was said to have been intoxicated, and who stabbed Jacques in the thigh, in the abdomen, and in the neck. The cut in the neck barely escaped the jugular vein. After he had been stabbed, Jacques knocked his assailant down. Armstrong escaped, but a posse was organized to capture him. Manager Harry Handy sat up with Jacques all night, and before leaving Decatur the next day telegraphed to the Los Angeles, Cal., Lodge of Elks, of which Jacques is a member. The recovery of Jacques is doubtful.

A GIFT TO THE LEAGUE.

Harry C. Brown, the New York agent of the Youthful Tint Manufacturing Company, has written to Mrs. A. M. Palmer, President of the Professional Woman's League, under instructions from that company, donating to the League half a dozen each of the toilet and make-up line of their goods, to be sold at the list price at the Christmas Bazaar of the League and the proceeds applied to the education of the children of professionals. Ada Gilman, secretary of the League, in a letter to Mr. Brown, has expressed Mrs. Palmer's desire to convey to Mr. Hess, of the Youthful Tint Company, her personal thanks for his interest in the work of the League.

CUES.

Georgia Gardner has signed with The Danger Signal.

The Prodigal Father and Maggie Cline start this week on their Southern tour.

W. R. Hayden says that Stuart Robson has just played at New Haven, Hartford, Springfield and Providence to receipts that aggregated almost $10,000. Not so bad for New England!

Charles Frohman has decided to produce again on Broadway this season The Girl I Left Behind Me.

"The business of Jefferson, Klaw and Erlanger's St. Charles Theatre, New Orleans, said Marc Klaw to a MIRROR reporter, "has averaged so far this season more than $4,000 a week. Last week M. B. Leavitt's The Spider and the Fly company played there to nearly $5,000."

It has been asserted in certain quarters that the Blue Grass company and the Nora Machree company were to close last Saturday night. Both statements are false. The Blue Grass company is filling this week at the Kensington Theatre, Philadelphia, and the Nora Machree company is playing in Montreal.

Manager Kraus, of the Imperial Music Hall, will give a benefit for the Brunswick, Ga., and Sea Island sufferers on Nov. 3.

Little Elsie Lowe, a dainty child actress, is a member of Paul Barnes' Chamois Hunter company, in which she appears in a child's part and introduces singing and dancing.

Mrs. Annie Chambers Ketchum lectured on "The Greek Dramatists" before the Professional Woman's League last Wednesday.

Kate Toncray, who was a member of the Jane company last season, is disengaged, owing to a manager's change of plan.

The *Clipper* says that Annie Ware, who has been re-engaged for the Mr. Potter of Texas company, is a graduate of the Lawrence School of Acting. The *Clipper* is mistaken. Miss Ware is an old professional. She was a member of the Wallack and Union Square stock companies.

Evelyn Gordon will go out as a star about Nov. 21 in her own dramatization of East Lynne, and will be managed by W. G. Collinge and John N. Todd. W. R. Hasbrouck, Edward E. Taylor, Lillian Atkins, the Oxford Quartette and La Adolisca, the Egyptian dancer, now with the Streets of Cairo in the Midway Plaisance, have been engaged for the company.

The application for a receiver for Paul Kauvar has been withdrawn and all differences adjusted. The company will remain the same and will fill all dates.

James T. Powers has been favored with excellent notices for his work in Walker, London.

The Kansas City Amusement Company has increased its capital stock from $60,000 to $80,000.

Branch O'Brien has succeeded George Farren as manager of Cyril Norman's play, Blue Grass. This week Blue Grass is in Philadelphia, and it will be seen for the first time in Brooklyn during the week of Nov. 13.

Among the company in The Woman King will be Nina Farrington, who has a host of friends, especially in New York; Bertha Ricci, who is delighted with her role of Hatshepu; Florence Ellis, who will play the student; and Sophie Holt, who will originate a new part that Mr. Rosenfeld has introduced in the opera.

W. R. Palmer, Jr., returned to town Saturday after a two weeks' visit to the World's Fair.

William S. Moore writes that his star, Annabelle, has made a great hit in Venus in Boston.

The Burton Stanley Opera company disbanded in Hudson, N. Y., after having failed to receive salaries from the manager. They gave an extra performance to raise funds for the transportation of members to their homes.

The statement in a dramatic paper last week that A Kentucky Girl had closed was erroneous. Manager Basye writes to THE MIRROR that Sadie Hassan has been out ten weeks in this play; that good business has been enjoyed, and that all salaries have been paid, as have also all bills. The season is booked to May 19, 1894, and Manager Basye says it will be filled as contracted for.

Mr. Weaver's performance of Salarino in The Merchant of Venice shows close attention to detail in dress and make-up generally, and a careful study of the lines.

It is rumored that Gustavus Levick and Eleanor Carey will star in Woman Against Woman.

A suit was brought recently in the Court of Common Pleas against Mrs. Julia Miner, wife of H. C. Miner, by Charles A. Glyn. The plaintiff was formerly business manager of the defunct *New York Dramatic News* at the time that Mrs. Miner owned that publication. Glyn alleged that $2,200 was due him, but Judge Bookstaver last Thursday dismissed the case on the ground that Mrs. Miner had discharged Glyn, and that she had a right to do so.

TELEGRAPHIC NEWS

CHICAGO.

Closing of the Great Show—How will the Theatres Fare? Hall's Interesting Gossip.

[Special to The Mirror.]

Chicago, Oct. 30.

When you read these few lines the great World's Fair will have gone into history. The closing scenes, of course, were less ceremonial and had less of festivity than had been planned, owing to the tragedy of Saturday night. In fact, the assassination of Mayor Harrison transformed the exercises almost wholly, and they were very swift. Of course visitors will be permitted to pay their admission fee for days to come, but at once the network of railroad tracks taken up last April will be put down again, and the work of removing the exhibits will be rapidly pushed. I am glad it is all over, for now we can find at least a strap in a street car and room on the sidewalks.

Reference to the World's Fair recalls your Manhattan Day last Saturday week. The weather was fine, and had it not been a New York celebration there would have been an immense crowd. As it was the Chicago people stayed at home. Can you blame them after the dirt New York threw at us from the start? I think not.

There is curiosity now to see how the theatres will fare without the World's Fair crowds. You know how well they have done, and your files will tell you that my sanguine predictions were more than verified. I think now that Chicago will patronize all good attractions liberally, as it always has done.

Coquelin and Hading closed their engagement at Hooley's last Saturday evening. Artistically they succeeded, but financially the engagement was a failure. Their art was too high for the visitors. Last evening Lew Dockstader, who had just closed a good week at the Empire, gave a fine performance to a good house at Hooley's, and to-night A. M. Palmer's company began an engagement to a large audience with Mercedes and A Pair of Spectacles.

Lady Windermere's Fan closes a profitable engagement of three weeks at the Schiller next Saturday evening, and then we see Charles Frohman's Comedians in The Other Man. To-night the Schiller is packed with friends of Assistant Manager "Massey" Goderath, who has a testimonial. He is again at his post, having recovered from the injuries sustained in the wreck in which Annie Temple was killed.

Oliver Jurgenson goes to Milwaukee in advance of Lady Windermere's Fan, and returns to care for the opening of The Other Man. Then he will go with the company, while Gustav Frohman will go ahead for a time. The versatile MacGeachy comes with the Canadians.

There have been a number of surprising changes in the local box-offices recently. Herman Hauser, treasurer of Hooley's for years, has resigned, and his place has not yet been filled. Richard Mayo, at the Tabor Grand, has taken charge of the box office of the Chicago Opera House, which theatre has engaged John W. Postgate, a popular representative of the Chicago *Herald*, as its press agent. I do not know where Hauser will go, but wherever gets him will get a jewel, as a more popular man never sold tickets.

The last week of A Trip to Chinatown opened at the Grand last night. Business continues large. Next week we see Mansfield, who will probably give us Shylock.

Frank Murray, representing Aristocracy, ran down from Milwaukee the other day with a new soubrette name for my collection. She is a Swede, and the name is Velma Swanson.

Irving's business at the Columbia continues phenomenal. He began his farewell week to-night, presenting The Merchant of Venice to an immense audience; and later in the week he will give Thomas à Becket, and Louis XI. The Bostonians open next Monday with Barnabee, Macdonald, Hoff, Cowles, and the charming contralto, Jessie Bartlett Davis, who is the organization's strongest card in this city.

Speaking of the Bostonians reminds me that I saw Marie Stone at the Fair last week. Tom Karl and Kirke Lashelle were also in the city.

The actor who played Micawber so well at the Fair for the White Horse Inn, is an old-timer named Dan Wilkes, whom many in the profession will remember. He has made a big hit with the crowds though, as he says some of the rural visitors "didn't know Dickens's from a dog fight."

An old friend, Adelaide Detchon, officiated at the celebration in the Woman's Building Saturday, reciting and singing.

This is "Senator" Crane's final week at McVicker's, where Brother John continues to pack the house. Mr. Crane appears at an entertainment for the benefit of the Home for Destitute Crippled Children. Mr. Irving sent his cheque for $100, Miss Terry a cheque for $50, and Colonel Cody and Nate Salsbury their cheque for $1,000.

To-morrow the Wild West Show gives its last two performances here, and then rests until next Summer, when it opens for two years in your city. The show has made a world of money, and I do not know of any two men more deserving of the success than Cody and Salsbury.

The Forty Club, which has been in a sort of comatose state since its midsummer outing at Rector's place on the fair grounds, will probably resume its monthly dinners in November, as soon as the twenty-five cots are out of its little dining room at the Wellington. It is expected that Nate Salsbury, Joe Holland, Keene, who follows Crane at McVicker's next week, and the Bostonians will be present.

The daily matinees of America will be discontinued this week, and until the engagement closes Nov. 11, there will be three matinees weekly. The big show has beaten all records at the Auditorium, and Abbey has money to ignite.

I met Col. Louis L. Sharpe, of McVicker's, on the fair grounds the other day and greeted him cordially. He said: "You are mistaken, sir. My name is not Sharpe, and I am not at McVicker's. I am John Smith, of Good Ground, N. J." Then I excused myself, gave my partner the tip, and I expect he got what Colonel Sharpe had with him.

Sandow closed at the Trocadero Saturday night, and Mrs. Shaw opened there to-night for a week.

At the Chicago Opera House Sinbad continues to turn them away. The next attraction is James T. Powers in Walker, London.

I am told that Manager John H. Havlin has secured the lease of the Windsor after this season, and will call it the Lincoln Park Theatre. Manager James Hatton will look after it, and it will join the Havlin circuit. During next Summer it will be thoroughly overhauled. Of late this house has been doing well.

Evans and Hoey had a big week at the Haymarket with A Parlor Match, and Mantell opened there last evening to a large audience.

Openings at the other houses yesterday were Daniel Sully in The New Corner Grocery at the Empire, Willard and William Newell in The Operator at the Windsor, Lost in New York at Havlin's, My Jack at the Alhambra, The Struggle of Life at the Clark Street Theatre, Adah Richmond's Big Burlesque and Specialty company at the Grotto, The Police Patrol at the Academy of Music, Reeves and Palmer's Cosmopolitans at the People's, vaudeville at the Lyceum, Olympic, Isabella and Park, and Haverly's Minstrels at the Casino Eden Musee.

When Bob Fraser saw the inlaid brass signs of the zodiac in the New York Building at the Fair, he said: "That means something about Fulton Market. See the fish and lobster."

I have a scheme in which I think there is a great deal of money. Next week I shall buy up all of the pasteboard signs used by the World's Fair exhibitors and sell them to dramatic agencies, bar-rooms and managers' offices. What do these signs say? Why, "Please do not touch." "Bud" Hall.

PHILADELPHIA.

A Poor Week in Philadelphia's Three Theatres—This Week's Offerings—Note and Comment.

[Special to The Mirror.]

Philadelphia, Oct. 30.

Business was uneven and off last week almost at every house. The exceptions were the Broad Street Theatre and the Walnut.

At the Grand Opera House, Hinrichs' Grand Opera company began a fortnight's engagement, and concluded the first week to fair business only. It looks now as if the company would remain the entire Winter, resting from time to time to permit the appearance of attractions previously booked. To-night the house is very large, with one of the strongest bills of the season. The bill is Carmen, with Minnie Hauk in the title role, and Louise Natali as Michaela. The cast is of exceptional merit, and the enthusiasm is at high pitch.

A contract was signed to-night by Manager Hoegerle with Gustav Hinrichs for the latter's opera company to fill all open dates during the Winter and Spring at the Grand Opera House.

Primrose and West's Minstrels had a good week at the People's, and in the main repeated the bill recently given at the Empire. To-night The White Squadron, with an enormous cast in numbers, opened to a very satisfactory attendance.

At the Kensington, Blue Grass is the attraction, and the audience is large, giving promise of a good week.

Trodden Down, or Under Two Flags, with old Pop Harry Watkins in the cast (he received an ovation at every performance) had a fair week at the Girard Avenue Theatre. It was handsomely put on. To-night Creston Clarke begins the week with Hamlet, and the audience is not only large but cultured and refined.

The Wang company in the main is adequate for its work. Business at the Park very heavy first of the week, but fell perceptibly the past three days. The honors of the comic opera easily belong to Ethel Lynton and Virginia Earl, and to Joseph S. Greenfelder. Manager D. W. Truss is proud of his company, and well he may be. It is grandly staged, the smallest detail being looked after. The musical director, E. Routenberg, sustains his reputation as a capable leader. To-night A Trip to Chinatown has a great house, and the sale is strong for nearly every performance of the week.

Manager Forepaugh has temporarily laid off his capable stock company, to play two engagements previously booked, and whose time he could not buy. Last week Fanny McIntyre, leading lady, appeared for the first time in blank verse, giving Pauline in The Lady of Lyons a very finished and beautiful rendering. Her p' rasing showed the result of conscientious study. George Learock's Claude Melnotte was also strongly given. John Jack's Colonel Damas was a hearty and bluff interpretation. Two new scenes were greatly admired. To-night, The Ivy Leaf has a crowded house.

The Empire had a pleasant week with The Senator, presented by an unusually able company. The management, Worrell and Taylor, have placed an electric light sign on the north tower of the theatre bearing the word "Empire." It is a thing of beauty and adds to the outside glory of this handsomely designed theatre. The Power of Gold is the bill for the current week and the audience is large.

At the Standard Nobody's Claim appeared to touch the popular pulse, for the receipts on the week were above the average at this house. The company was able, and Miss Jennie Gray and Mr. E. A. Warren deserve especial praise. To-night the sensational Fire Patrol shows a top-heavy audience.

Joseph Jefferson at the Walnut has had an enormous week. Saturday matinee could not have been larger, for the people were standing packed to the doors. And all this, if you please, at increased prices. The bill, Rip Van Winkle. The company is the best Mr. Jefferson has had about him since the season of 1884. The house is crowded to-night to the same bill, and for the final week.

The Auditorium, under the management of its owner, William J. Gilmore, is becoming a woman's theatre, as well as a house for the sterner sex. Weber and Field's company had a big paying week with a vaudeville entertainment of merit and novelty. To-night Waldman's Own Specialty company is opening to a large attendance.

The Bostonians at the Broad concluded their second and last week to good business and to delighted audiences. The company is one of the best on the road. To-night Nat C. Goodwin has a vast audience to witness In Mizzoura.

Shore Acres played its last week to only moderate houses. The play deserved a better fate than it received in this city. To-night at the Chestnut Street Opera House Frohman's company in Americans Abroad has a good attendance.

The Professor's Love Story as told by E. S. Willard at the Chestnut Street Theatre, drew moderately. The bill is repeated the present week, the audience to-night being very fair in size.

The Bijou tells the same story week after week. To-night there are thirty-four new performers. The first performance at noon to-day developed well filled seats on the main floor, and in the galleries.

Manager Hafner is in a boom at his Gaiety and Star Theatre. He is in high feather over his opening success. The attractions are opera, variety and drama. The people in the opera of Fra Diavolo given to-day, are Ethel Vincent, Etta Bartlett, Fred C. Palmer, George W. Traverner, Fred Hill, Harry H. Howard, under the musical direction of Milton C. Smith. The Octoroon is the dramatic feature of the performance.

The Lyceum had a medium attendance all the week, and to-night has a fair house. The bill is The Maybel Winner Burlesque company, with Dixon the negro pugilist.

The National has a good attendance, the attraction being the overdrawn and unnatural story told in Under the City Lamps.

Sig. Ang. Montegriffo has rejoined the Hinrichs' Grand Opera company and will appear the present week.

Fanny MacIntyre, the popular leading lady of Forepaugh's stock company, has gone to Minneapolis to visit relatives.

It is more than probable that after the present season two of our leading theatres will return to the stock company system.

Edwin Emmons.

BOSTON.

John Stetson Seriously Hurt—Power's Suit Against Manager McLellan Decided—In the Theatres.

[Special to The Mirror.]

Boston, Oct. 30.

Boston has its first bit of grand opera to-night in the opening of the engagement of the Tavary company at the Globe. It was first announced that Pagliacci would begin the season, but it was decided to open with Faust, leaving the novelty for Tuesday.

The opening was successful. Faust was well presented. Tavary and Charles Bassett divided the honors. The house was packed.

The programme for the week is a brilliant one, a change of bill being made each night.

Clara Morris has not played in Boston for two years. Hence, her opening at the Grand Opera House to-night was of unusual interest.

The audience was immense. Miss Morris' Camille proved as strong as in the past, and her support was good. News of the repeal of the purchasing clause in the silver bill was announced from the stage and received with cheers.

Hands Across the Sea, which has never been seen here in any other house than at the Museum, where the stock company gave it a long run, opened an engagement at the Bowdoin Square to-night. Naturally comparisons were drawn with the earlier presentation, but the present company proved entirely suited to the piece.

Hundreds were turned away, the house being one of the largest of the season.

Pauline Hall and Richard Golden will carry The Honeymooners to success. The short season at the Columbia opened very auspiciously, and the audiences have been very large and enthusiastic. This week the matinees are to be made unusually attractive by the presentation of dolls to the children who attend.

The Other Man, by universal consent, is the funniest play that has been given in Boston this year. It is irresistibly droll and as given by Charles Frohman's Comedians has convulsed large audiences at the Hollis Street. In a week we will see what The Second Mrs. Tanqueray is like.

Stuart Robson is in the second and last week of his engagement at the Tremont. The production of The Comedy of Errors has scored a success in every way. Next week, come The Liliputians.

Carmencita joined the company playing The Black Crook at the Boston to-night and it goes without saying that her Spanish dances were most enthusiastically received. The spectacle is to be continued for some time longer and Paquerette will soon return.

It was the fiftieth performance of Venus at the Park to-night, and in honor of the occasion attractive souvenirs were presented, while on the stage a number of new costumes were shown. Annabelle, the dancer, has proved a great hit.

This week is the last of Prince Pro Tem at the Museum, and next week we are to see the French pantomimists in L'Enfant Prodigue. It is quite possible that a reorganized company will take Prince Pro Tem upon the road, although final arrangements have not been made yet.

At the other houses the attractions to-night are: Bijou, continuous variety; Grand Museum, J. E. Toole in Killarney and the Rhine; Howard Athenæum, The Grand Duke; Lyceum, The City Club; Palace, Reilly and Woods company and his boxing kangaroo.

The City Club company was delayed in coming from Cleveland, being seven hours late. They lost the matinee, but arrived just in time for the evening performance.

Manager John Stetson, of the Globe, was seriously injured at Clark's Hotel in this city last Thursday night. He was at the top of a long marble staircase leading to the second story when he was seized with vertigo and fell. His collar bone was broken and he was otherwise hurt. His condition was more comfortable to-night, and it is hoped that he will be able to leave his residence during the latter part of the week.

Isabelle Evesson has been engaged to take the leading juvenile parts in the stock company at the Grand Opera House, succeeding Sadie Martinot, who is to return to the comic opera stage. Manager Dexter was wise in securing Miss Evesson for his excellent organization, as her experience at the Museum made her a favorite with Boston theatre-goers. The stock company is to return here 20 to give a revival of Hoodman Blind, as The Princes' Tragedy cannot be given yet on account of the continued illness of Olive Homans, the child actress.

There was a fire in the Lyceum Theatre building one night last week, but it was after the performance was over, and the flames were extinguished before much damage was done.

Pauline Hall says that she has given up appearing in feminine attire on the stage. The applause which greets her appearance in the third act of The Honeymooners would justify her in making that decision.

A decision was given in the Superior Court to-day in favor of George B. McLellan, in the suit brought against him by Edward M. Favor, who was engaged for the original production of Puritania at the Tremont. He was discharged after four weeks, and claimed that the contract was for the whole season of fourteen weeks, and that it could not before be terminated by either party. In the Municipal Court Favor was awarded $600, but McLellan appealed, holding that two weeks' notice was sufficient. Judge Aldrich's finding was to this effect.

Charlie Metcalf, the press agent of the Hollis Street and Columbia, has been in Philadelphia for a week.

Agnes Booth has closed her Summer home at Manchester-by-the-Sea, and will pass the Winter in New York.

The Thursday matinee of The Idea at the Grand Opera House last week was made a professional one, and all the actors playing in the city were present.

Wilson Barrett opens his next American tour at the Globe, Nov. 20.

Jay B. Benton.

CINCINNATI.

Blue Jeans, Emmet, Opera, A Brass Monkey, The Lights o' London, and Other Attractions.

[Special to The Mirror.]

Cincinnati, Oct. 30.

Blue Jeans to-night is presented at the Grand to an audience that tests the capacity of the theatre. The play is mounted in exceptionally attractive style and the cast is up to the standard of former years. George Thatcher's Africa next week.

Sydney Rosenfeld's four act play, Fritz in Prosperity, with J. K. Emmet in the title role, attracted a splendid audience at the Walnut to-night and Emmet's songs were heartily encored. Charles Bowser and J. W. Hagne were notably good in more important parts. Next week, Marie Wainwright in repertoire, with Man and Wife as the opening bill. Sinbad week after.

The Baker Opera company began a week's engagement at Pike's to-night presenting The Beggar Student as the initial programme. The leading roles were satisfactorily handled by Arthur E. Miller, William Wolff, Maud Dickson and Irene Murphy, the latter's impersonation of Bronislava being exceptionally good. A feature of the evening was the excellence of the chorus. Black Hussar and Boccaccio will be presented during the week.

Hoyt's A Brass Monkey constituted the attraction at Havlin's yesterday, and George F. Marion as Jonah made the most of his opportunities. The cast was satisfactory. Next week, John L. Sullivan in The Man from Boston.

The Lights o' London was admirably presented at Heuck's yesterday and both matinee and evening performances were largely attended. Frazer Coulter and Grace Thorne divided the leading honors, and Harry Leighton, W. J. Shea, Jane Grafton, and Gertie Carlisle furnished satisfactory support. The piece was mounted in excellent style. Next week, the Wilbur Opera company.

Sam Jack's combined Lolly Clay and Old Age and Youth Burlesque company packed the Fountain yesterday twice and furnished the patrons of that popular house with an excellent entertainment. The specialties introduced were attractive, and the afterpiece, Old Age and Youth, was well received.

The Still Alarm, with Will S. Hawkins in Harry Lacy's well known role of Jack Manly, was accorded an enthusiastic reception yesterday at Robinson's, and Lida McMillan, a Cincinnati girl, in the leading female role, came in for a generous part of the applause. The play was satisfactorily cast and staged.

Bobby Manchester's Night Owls furnished an excellent entertainment for the People's

clientele yesterday and packed the house at both matinee and evening performances. Next week, The South Before the War, followed by Hyde's Specialty company.

Harry Martelle, acting manager of The South Before the War, which is booked for the People's week following, arrived Wednesday.

James D. Lee, who has been doing the advance work for Colonel Robert G. Ingersoll in Harry Rainforth's interest, returned on Wednesday and reports that the talented lecturer is doing a tremendous business.

Manager James E. Fennessy celebrated his thirty-ninth birthday last week and several of his friends made the occasion memorable by presenting him with a handsome desk, easy chair and several other incidentals which tend to make a busy man's life more worth the living.

George E. Baker, the clever manager of Heuck's, is establishing himself a firm favorite with the Northside amusement goers, and his season bids fair to be an eminent success, despite the financial stringency.

B. S. Hodges in advance of The Night Owls, and avant couriers Corbett and Keeshin respectively representing Blue Jeans and Sam T. Jack's Youth and Old Age companies put in an appearance during the week.

The Sunday pops will begin next Sunday. The Imperial German Infantry and Cavalry bands will give four concerts at Musee Hall, beginning next Sunday evening.

James McDonough.

CLEVELAND.

Evans and Hoey, Ward and James, John Kernell, and Colonel Ingersoll—A German Comedy.

[*Special to The Mirror.*]

Cleveland, Oct. 30.

Evans and Hoey in A Parlor Match opened an engagement of three nights and a matinee at the Euclid Avenue Opera House to-night. They were greeted by a large audience. It is to be regretted that these two comedians are dissolving partnership, and as their stay here is short, they will play to big business. Henry Dixey, in Adonis, will be seen the balance of the week. The Coghlans will be here next week in Diplomacy.

At the Lyceum Theatre to-night Frederick Warde and Louis James had a large and fashionable house for the presentation of Othello. There was a notable improvement in the production over that of last year. They will be seen in Francesca Da Rimini, The Lion's Mouth, Julius Cæsar and Virginius the rest of the week. As both these gentlemen have many admirers in Cleveland, the engagement will be a remunerative one. Next week's attraction, Donnelly and Girard.

Jacobs' Theatre was filled to-night by an appreciative audience to see John Kernell and company in The Hustler. It is entirely new in many respects, and will play to good business. The Still Alarm will be the attraction for next week.

The usual crowd filled the Star Theatre this afternoon to see Field and Hanson's Drawing Cards. As the company always does big business in Cleveland, this week will be no exception. Rice and Barton's Comedians are booked for next week.

Colonel R. G. Ingersoll will give his new lecture, "The Gods," next Friday night at Case Hall.

The Cincinnati German Theatre Company presented the comedy Grossstadtluft at the Star Theatre last evening to a large audience.

William Craston.

PITTSBURG.

Kathrine Clemmons, Superba, My Aunt Bridget, Africa and Other Attractions—Personal Notes.

[*Special to The Mirror.*]

Pittsburg, Oct. 30.

A large, refined and enthusiastic audience greeted Kathrine Clemmons' production of A Lady of Venice at the Duquesne Theatre to-night. Star and play scored a great hit. The piece was elaborately mounted, and the supporting company is of high standard. Miss Clemmons received several calls. The advance sale promises one of the best engagements of the season. A Parlor Match follows.

The return of Superba to the Grand Opera House was welcomed by an overflowing house. The Schrode Brothers, Julia Mackey, and Rose Sutherland made decisive hits in their specialties. Next week, Vernona Jarbeau in Starlight.

The Alvin received its share of the increased attendance at all the houses this week, and George Thatcher's Africa opened to a large audience. The Howard Athenæum company with Lottie Collins next week.

The Bijou headed the list to-night and early displayed S. R. O. The attraction was George W. Monroe in My Aunt Bridget. Sadie Kirby won recognition by her clever dancing. Next week, The White Squadron.

N. S. Wood opened at Harris' in The Boy Scout to a good house. Out in the Streets is underlined. Fred. Solomon's Opera company follows.

At the Academy of Music Rose Hill's English Folly company opened to a crowded house. Next week, Hyde's comedians.

Fanny Rice will shelve A Jolly Surprise at the beginning of her St. Louis engagement on Nov. 19, and will produce her new play, Miss Innocence Abroad. The new piece was rehearsed last week at the Duquesne.

Alice Johnson, formerly with the Greenwood Opera company, is a member of My Aunt Bridget company.

Jennie Dickerson, formerly contralto of the Carl Rosa Opera company, has joined My Aunt Bridget.

W. F. Cody will be here all week.

George V. Connor has severed his connection with the New Palace Theatre. S. J. Little succeeds him as manager.

A. M. Kirk, our 21st, joined Blue Jeans company here.

Edward J. Donnelly.

ST. LOUIS.

Ward and Vokes and Rosenthal Leave Playmates—What the Theatres are Doing.

[*Special to The Mirror.*]

St. Louis, Oct. 30.

Manager Stetson's company opened at the Hagan last night in The Crust of Society. The production compared most favorably with that of the original cast last season. The attendance was good.

A Texas Steer opened at the Grand Opera House last night to a large audience.

Rose and Charles Coghlan opened to-night at the Olympic Theatre in Diplomacy. To-morrow and Thursday nights, Lady Barter and A Happy Pair will be given. The attendance to-night is large.

Pope's Theatre has for its attraction this week The Voodoo, with Thomas E. Murray as the star. The attendance yesterday was fair.

John L. Sullivan in The Man From Boston opened at Havlin's at yesterday's matinee. The attendance was large.

C. W. Williams' big vaudeville show opened at the Standard Theatre yesterday to good business.

Manager Hagan will place in the tower of the Hagan Opera House a large clock.

Dixey played an extra performance at the Olympic Theatre last night to a big audience, and left for Decatur this morning.

Jake Rosenthal left the Playmates company on Saturday to join The Isle of Champagne.

Ward and Vokes have left Playmates to join Tony Pastor on Nov. 13.

W. C. Howland.

CLOSED IN GOOD FORM.

[*Special to The Mirror.*]

Memphis, Tenn., Oct. 28.—Murray and Lohman's company in A Straight Tip closed their season here to-night. The entire company with their managers returned to New York in a special sleeper, there to await brighter prospects before organizing again. Every member was paid in full, and no debts were left behind. While necessity compels the disbandment of some companies it is at least gratifying to see them withdraw as Murray and Lohman have done. May they soon be on the road again!

H. B. Schloss.

SCORED A HIT.

[*Special to The Mirror.*]

New Orleans, Oct. 30.—Maida Craigen and Frederick Paulding scored an immense hit in A Duel of Hearts at the Academy of Music last night. The house was large and very enthusiastic.

Frank Young.

BE ENJOINED IMPOSTORS.

[*Special to The Mirror.*]

Coldwater, Mich., Oct. 30.—Please correct the statement in your paper regarding the Andrews Opera company stranding. I simply enjoined a company of impostors from using my name. The Andrews Opera company was never in better shape.

George Andrews, Manager.

Every scene used in the production of The Merchant of Venice at Herrmann's Theatre was designed and painted by H. R. Rand. This fact would have been announced on the bills of the theatre by any *fair-minded* management.*,*

TWELFTH NIGHT CLUB.

The rooms of the Twelfth Night Club are always cosy and picturesque, but last Friday afternoon they presented a remarkably festive appearance. It was the gala event of the month—the Twelfth Night Tea—to which one man and no more is invited. The lucky man on this occasion was Daniel Frohman.

Mr. Frohman is a bachelor. He is very popular among the members. He gave practical assistance when the Club was being organized, and it was he who suggested that it be named the Twelfth Night Club.

Mrs. E. E. Kidder and Maude Banks officiated as hostesses, assisted by May Robson and Bessie Tyree. When Mrs. Kidder arose, and after some complimentary remarks concerning M. Frohman called upon him for a speech, the Lyceum manager looked as if he were about to undergo a terrible ordeal, and there wasn't another man in sight. However, he warded off a threatening fit of nervous prostration, and submitted gracefully to the inevitable.

Mr. Frohman said that if he had been suddenly thrown into a Roman arena to face the raging beasts of the jungle his feelings would have been much more definite than they were in his present ordeal. He felt that he had been brought there under a show of false pretences, and that his feelings were somewhat varied. Mr. Frohman then proceeded to say a lot of nice things about the young women belonging to the club. He believed it enhanced their regard for their profession. The members had carried out the purpose for which the club was organized—to enable professional workers to know each other and help each other. The object of the Twelfth Night Club might be characterized as one of social benevolence. The organization during the four years of its existence had given ample evidence of the power of good the members could do among themselves. He attributed their success to the fact that the members were composed of actresses, artists, writers, all professional women accustomed to discipline, management, method, and the call of duty. Membership in the Twelfth Night Club was a voucher of good character and good standing in the theatrical and kindred professions. It meant to actresses what membership in the Players' Club meant to actors.

Mr. Frohman concluded his remarks by saying that this was the first time he had played a star engagement with such a delightfully feminine and numerous support. He hoped that some of his fellow managers might be asked to undergo a similar experience and be submitted to the same pleasant surprise.

Among those present besidss the hostesses were Mrs. George W. Turner, Mrs. Daniel Warner, Mrs. H. W. Bodine, Mrs. Schroeder, Mrs. Stoney, Mrs. W. S. MacLeevee, Mrs. Malcolm Townsend, Mrs. Lillie Doubleday, Mrs. Henry Miller, Mrs. Beaumont Smith, Mrs. S. B. Sterne, Mrs. Percy Winter, Mrs. Nelson Wheatcroft, Mrs. Robert Mantell, Mrs. James H Carhart, Mrs. Frank Fairchild, Eleanor Tyndale Mackay, Vida Croly Sidney, Miss Bradley, Miss Tobias, Sydney Armstrong, Madge Baron, Emma Frohman, Alice E. Ives, Kate Jordan, Jeanette Lewis, Minnie Lewis, Bessie Lockey, Martha Morton, Frances Nathan, Ella Starr, Minnie Wheeler, Miss Freeman, Miss Nathan, Mrs. Helen Morgan, Mrs. Huntley, Jessie Busley and Miss Curry.

Every scene used in the production of The Merchant of Venice at Herrmann's Theatre was designed and painted by H. L. Rand. This fact would have been announced on the bills of the theatre by any *fair-minded* management.*,*

A BIRTHDAY RECEPTION.

A reception in honor of the birthday anniversary of Mrs. Harley Merry, wife of the well-known scenic artist, was held last Sunday at the residence of Mrs. George Kennington, Flushing, L. I. The cards of invitation were dated "1843-1893," and Mrs. Merry happily acknowledged her half century of years. It was a "merry" crowd that assembled about the appropriately laden table, and the hours passed rapidly. At the head of the table was Mrs. Merry. Mr. Merry looked after the guests at the foot of the festive board, and, although his chair placed him just over the line of the folding doors leading into the parlor, he told his "Uncle Tom" tradition in spite of the fact that Mr. Duncan, a retired actor, gave the stage-manager's whistle to "close in" and shut him off. It was an enjoyable afternoon, and the memory of its pleasure will live long in the minds of Mr. and Mrs. Lester Gurney, "Jack" Duncan, Mr. and Mrs. Montreill, Mr. and Mrs. Hugh Reid, Vincent Kearney, Mr. and Mrs. Roberts, Mr. and Mrs. Frederick H. Merry, Mr. and Mrs. John Merry, Branch O'Brien, who, by the way, also celebrated his natal anniversary at the same time, Josepin Smith, George Kennington, and many friends who were present during the day.

Every scene used in the production of The Merchant of Venice at Herrmann's Theatre was designed and painted by H. L. Rand. This fact would have been announced on the bills of the theatre by any *fair-minded* management.*,*

SALE OF MILITARY ACCOUTREMENTS.

The auction sale of the equipment and accoutrements of the English military company which have been used in exhibitions throughout this country and Canada, took place yesterday at Tattersall's.

The sales included artillery guns, rifles, carbines, bayonets, swords, cuirasses, helmets, lances, uniforms, and camping outfits of the various English military companies. Among the purchasers were Messrs. Bannerman, McMahon, Lee, Pomeroy, and Capt. Crozier, of the Knights of St. George. The sales amounted to $3,000.

The auction will be continued to-day at Tattersall's, when fifty-five trained imported horses, together with sixty military saddles, harness, etc., will be disposed of.

TO WITHDRAW THE CORNCRACKER.

All the members of The Corncracker company received two weeks' notice on Saturday night.

Maine and Georgia, a military play, is to be produced at the Fourteenth Street Theatre on Nov. 13. The Corncracker is to be withdrawn on Nov. 11.

Maine and Georgia was acted at L. R. Stockwell's Theatre, San Francisco, on Oct. 13. In the production here Mr. Stockwell will appear in his original role of Absalom Bates. T. D. Frawley, Marie Burress and Polly Stockwell, who were in the original cast, will also be seen here.

Every scene used in the production of The Merchant of Venice at Herrmann's Theatre was designed and painted by H. L. Rand. This fact would have been announced on the bills of the theatre by any *fair-minded* management.*,*

WANTED

the strictest attention of the entire dramatic profession to the following advertisement. It is always

EITHER FOR A NEW COMPANY

or an old company, or any one having a part in either, to have an agreeable voice. Many fine effects are admitted

TO CONCERT ENTIRELY

of successful vocal effort, which would be marred by hoarseness. If a biographer were to write the lives

OF ELEVEN SOUBRETTES

who were popular actresses, he would probably record the lives of eleven ladies with fine voices,

AND A HIGH TRAGEDIAN

is certainly at a terrible disadvantage unless he possesses a good voice. Moral—never be without Whitman's Jujube for Singers. It keeps the throat moist and the voice clear, and should always be used before and after singing and speaking. Sold everywhere. Sent by mail on receipt of 25 cents. Address

STEPHEN F. WHITMAN & SON, 1216 Chestnut Street, Philadelphia.

MATTERS OF FACT.

Raynore Briscoe is looking for an engagement as singing ingénue. James A. Herne, in a letter to Miss Briscoe, said: "You not only undertook at very short notice the difficult role of Dorothy in The Minute Men, and Crystal in Hearts of Oak, but capitally acted them."

George W. Parsons, the clever young character actor who has played the Frenchman in Hands Across the Sea for the past two seasons, may be addressed care of his agents, Roberts and Ebert, or the Mirror office.

Annie Dacre, last season a member of Wilson Barrett's company, has recently recovered from illness which lasted through the Summer, and is now at liberty to sign for the balance of the season. She may be addressed care Low's Exchange, 949 Broadway.

The C. A. Taylor Trunk Works, whose card appears in our business columns, are an old established house in Chicago, with a branch in this city. Many professionals have used their trunks and found them as nearly indestructible as it is possible to manufacture.

H. D. Blakemore, who had temporarily retired, has decided to return to the stage, and will appear in Sydney Rosenfeld's opera, The Woman King.

Ellen Vockey is at liberty for emotional and juvenile parts. She is unusually gifted as an actress, as well as an accomplished pianist.

The costumes, laces, wigs, etc., of the wardrobe of the late Lucilla Adams are on exhibition at the office of J. Alex Brown, 12 West Twenty-eighth Street.

The song "I Love You in Spite of All," by the composer of "After the Ball," is being sung with great success by J. Aldrich Libbey in Hallen and Hart's The Idea.

E. S. Metcalfe is meeting with great success everywhere as Otis Tucker in The County Fair.

Frederic Melville's notices in the part of Herzog in The Black Crook show what artistic and conscientious work will do.

Hettie Bernard Chase, who has been starring in Uncle's Darling and Alaska is at liberty for the balance of the season. Miss Chase is a clever comedienne.

Good attractions are wanted at liberal sharing terms by Messrs. Willey and Stillman, managers of the Casino at Bay Shore, N. Y. The house is entirely new, having been opened for the first time Sept. 14.

William Owen, the Mephisto in Lewis Morrison's Western company playing Faust, has resigned, and is now at liberty. He may be addressed at 122 East Nineteenth Street.

Carrie Lamont is disengaged for ingénue, soubrette or boys parts. Her address is 166 Clark Street, Chicago, Ill.

A call has been issued to the members of the Will o' the Wisp company for rehearsals for Nov. 6, 10:30 A. M., at 93 Christopher Street. All people engaged for this production are requested to acknowledge the call.

James Nixon, of 6 City Hall Place, will do theatrical copying at the very lowest rates. He will call for and deliver manuscripts if desired.

Manager W. H. Walker, of Burlington, Vt., has Thanksgiving Day, Nov. 30, open at his house. Apply at once by letter or wire.

Elsie Adair is still dancing herself into favor with The Golden Wedding company.

Ida M. Mitchell, composer of the song, "The Bicycle Fad," says "that her latest effort is sure to become popular, as the music is catchy, the words clever."

W. H. Stoddard, manager of the Opera Houses at Chippewa Falls, Wis., and Red Wing, Minn., will book but first-class attractions for his houses and a limited number only.

Goldsmith enjoys an increased demand for his steel trunks, largely attributed to the advertising he has done in The Mirror.

This is William Sellery's fifth season of continued success with Vernona Jarbeau's comedy company in Starlight. He has a fine baritone voice, and has sung himself into favor.

The route book of the 4 Paw shows for season 1893 will be sent on receipt of 50c. addressed to Jos. Quaid, Standard Theatre, Philadelphia.

The Kensington Theatre, Philadelphia, Pa., has been doing a good business this season since its opening date, Sept. 4. Gray and Stephens played to nearly $900 matinee and evening yesterday week ago.

DATES AHEAD.

(CONTINUED FROM PAGE 9.)

THE IRISH HEARTS (Dan McCarthy, mgr.): Girardville, Pa., Nov. 2, Shamokin 3, Brooklyn, N. Y., 6-11.

THE CORINTHIAN (Rosenquest and Arthur, mgrs.): New York city Oct. 9—indefinite.

THE ENGINEER (Bertram and Willard, mgrs.): McLeansboro, Ill., Oct. 31, Centralia Nov. 1, Duquoin 2, Carbondale 3, Anna 4.

THE TORNADO (Northern, Jack Lodge, mgr.): Wichita, Kans., Nov. 1, Wellington 2, Arkansas City 3, Winfield 4, McPherson 7, Salina 8, Abilene 9, Junction City 10, Clay Center 11, Manhattan 12, Richmond, Mo., 14, Sedalia 15, Lexington 16.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Crawfordsville, Ind., Oct. 31, Frankfort Nov. 1, Lafayette 2, Kankakee, Ill., 3, Pullman 4, Chicago 6-11, Rockford 13, Elgin 14, Aurora 15, Lasalle 16, Streator 17.

THE SPORTSMAN (Chas. Frohman, mgr.): Baltimore, Md., Oct. 30-Nov. 4.

THOMAS E. SHEA: Waltham, Mass., Oct. 30-Nov. 1, South Framingham 6-7, Fall River 9-11, Westfield 13-14, Pittsfield 16-18.

TWO JOHNS: Wilkesbarre, Pa., Nov. 2-4, Albany, N. Y., 6-11.

THE DAZZLER NO. 1: St. Louis, Mo., Oct. 30-Nov. 4.

THE DAZZLER NO. 2: New Orleans, La., Oct. 30-Nov. 4, Galveston, Tex., 6, Houston 7, Austin 8, San Antonio 9, Fort Worth 10, Dallas 11, Shreveport, La., 13, Vicksburg, Miss., 14, Jackson 15, Nashville, Tenn., 16-18.

THE NOMINEE (Hillard and Arthur): New York city Oct. 30-Nov. 4.

THE KID: Tamaqua, Pa., Oct. 31.

THE OTHER MAN (Charles Frohman, mgr.): Boston, Mass., Oct. 23-Nov. 4.

THE HUSTLER (Thomas H. Davis, mgr.): Cleveland, O., Oct. 30-Nov. 4, Sandusky 6, South Bend, Ind., 7, Joliet, Ill., 8, Peoria 9, Davenport, Ia., 10, Des Moines 11.

TEXAS STEER: St. Louis, Mo., Oct. 30-Nov. 4.

THE COLONEL AND I (Charles Rine, mgr.): Paterson, N. J., Oct. 30-Nov. 1, Troy, N. Y., 2-4.

THE VENDETTA: Brooklyn, E. D., Oct. 30-Nov. 4, Wilmington, Del., 6-8, Paterson, N. J., 9-11, Ashland, Pa., 13, Shamokin 14, Carbondale 15, Pottsville 16, Hazelton 17.

THE CHAMOIS HUNTER (Paul Barnes): Hoboken, N. J., Nov. 2-4.

TONY FARRELL: Fort Scott, Kans., Oct. 31, Ottawa Nov. 1, Olathe 2, Sedalia, Mo., 4.

TUXEDO (George E. Hawes, mgr.): New London, Conn., Oct. 31, New Britain Nov. 1, Holyoke, Mass., 2, Milford 3, Haverhill 4, Lawrence 6, Lowell 7, Manchester, N. H., 8, Concord 9, Chelsea, Mass., 10, Springfield 11.

THOMAS W. KEENE (W. F. Dickson, mgr.): Eau Claire, Wis., Oct. 31, Winona, Minn., Nov. 1, Sterling, Ill., 2, Elgin 4, Chicago 6-18.

T. B. ALEXANDER: Newark, O., Oct. 30-Nov. 4, Delaware 6-11.

THE VOODOO (Gus Bothner, mgr.): St. Louis, Mo., Oct. 30-Nov. 4.

THE SENATOR: Camden, N. J., Oct. 31, Chester, Pa., Nov. 1, Newark, N. J., 2-4.

TRIP TO CHINATOWN No. 1 (Hoyt and Thomas, mgrs.): Chicago, Ill., Oct. 2—indefinite.

TRIP TO CHINATOWN, No. 2, (Hoyt and Thomas, mgrs): Philadelphia, Pa., Oct. 30-Nov. 4.

THE WORLD AGAINST HER (Agnes Wallace Villa): South Adams, Mass., Nov. 1, Albany, N. Y., 2-4, Cohoes 6, Saratoga 7, Bennington, Vt., 8, Hoosick Falls, N. Y., 9, Westfield, Mass., 10, Northampton 12.

THE BURGLAR: Charleston, S. C., Nov. 4.

THE OPERATOR: Chicago, Ill., Oct. 30-Nov. 4.

THE STOWAWAY (Litt and Davis, mgrs.): Omaha, Neb., Oct. 31-Nov. 1.

THE SWAGS: New York city Oct. 30-Nov. 4, Philadelphia, Pa., 6-11, New York city 13-18.

ULLIE AKERSTROM (Gus. Bernard, mgr.): Northampton, Mass., Oct. 30-Nov. 4.

UNCLE TOM'S CABIN ("Parson" Davies, mgr.): Concord, N. H., Oct. 31, Nashua Nov. 1, Haverhill, Mass., 2, Lowell 4, Lynn 6, Taunton 7, Fall River 8, Newport, R. I., 9, Woonsocket 11.

UNDER THE CITY LAMPS: Philadelphia, Pa., Oct. 30-Nov. 4.

WOODWARD THEATER: Corning, Ia., Oct. 30-Nov. 4.

WAITE COMEDY: Butler, Pa., Oct 30-Nov. 4, Titusville 6-11, Warren 13-18.

WHITE SQUADRON (A. V. Pearson, mgr.): Philadelphia, Pa., Oct. 30-Nov. 4.

WILLIAM BARRY: Bangor, Me., Oct. 31, Togus Nov. 1, Lewiston 2, Lynn, Mass., 3, 4, Salem 6, Chelsea 7, New Bedford 9, Taunton 10, Fall River 11, Providence, R. I., 13-18.

WILFRED CLARKE: Florence, S. C., Oct. 31, Sumter Nov. 2, Camden 3, Orangeburg 4, Columbia 6-8.

WARDE-JAMES: Cleveland, O., Oct. 30-Nov. 4, Washington, D. C., 6-11, Norfolk, Va., 13, 14, Richmond 15-17.

WALKER WHITESIDE (Henderson and Brower, mgrs.): Lansing, Mich., Oct. 31, East Saginaw Nov. 1, Port Huron 2, Ann Arbor 3, Kalamazoo 4, Davenport, Ia., 6.

W. H. CRANE (Joseph Brooks, mgr.): Chicago, Ill., Sept. 25-Nov. 4.

WHITE SLAVE: Milwaukee, Wis., Oct. 30-Nov. 4.

ZEB COMEDY CO. (Harry Hardy, mgr.): Lexington, Ky., Nov. 1, Maysville 2, Dayton, O., 3, Middletown 4, Cincinnati 6-11.

ZIG-ZAG: Cuba, Ill., Oct. 30-Nov. 4.

SPECIALTY AND VARIETY COMPANIES.

AMERICA (Abbey, Schoeffel and Gran, mgrs.): Chicago April 22—indefinite.

AFRICA (W. H. A. Cronkhite, mgr.): Pittsburg, Pa., Oct. 30-Nov. 4, Cincinnati, O., 6-11, St. Louis, Mo., 13-18.

BLACK CROOK NO. 1 (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—indefinite.

BLACK CROOK NO. 2 (Eugene Tompkins, mgr.): Indianapolis, Ind., Oct. 30-Nov. 4.

BLACK CROOK (Springer and Welty, mgrs.): Wilkesbarre, Pa., Oct. 31, Scranton Nov. 1, 2, Reading 3, 4, Camden, N. J., 6, 7.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Memphis, Tenn., Oct. 30-Nov. 1, Nashville 2-4, Louisville, Ky., 6-8, Owensboro 9, Henderson 10, Evansville, Ind., 11.

RICE'S SURPRISE PARTY (1492): New York city Aug. 28—indefinite.

SEBAD (David Henderson, mgr): Chicago, Oct 12—indefinite.

SUPERBA (Hanlon Bros., mgrs): Pittsburg, Pa., Oct. 30-Nov. 4, Baltimore, Md., 6-11, Philadelphia, Pa., 13-18.

OPERA AND CONCERT.

ADAMS OPERA (Justin Adams, mgr.): Orange, Mass., Oct. 30-Nov 1, Athol 2-4, Rutland, Vt., 6-11, Burlington 13-18.

BOSTONIAS OPERA (Barnabee, Karl and McDonald, mgrs.): Detroit, Mich., Oct. 30-Nov. 4, Chicago, Ill., 6—indefinite.

BAKER OPERA: Cincinnati, O., Oct. 30-Nov. 11.

CALHOUN OPERA: Portland, Ore., Oct. 9—indefinite.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Newark, N. J., Oct. 30-Nov. 4.

FERRIS OPERA: Elmira, N. Y., Oct. 30-Nov. 4.

DEWEY DEYWOOD CONCERT (Dewey Heywood, mgr.): Clinton, Ia., Oct. 31, Savanna, Ill., Nov. 1, St. Carroll, 2, Rochelle 3, Dixon 4, Streator 6.

FRANK WILCZEK CONCERT: Rahway, N. J., Oct. 31, Brooklyn, N. Y., Nov. 1, Montclair, N. J., 2, New York city 3, Peekskill, N. Y., 4, Utica 6, Oswego 7, Kingston, Ont., 8, Ottawa 9, Montreal 10, Quebec 11.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Oct. 2—indefinite.

FRED. SOLOMON OPERA: Buffalo, N. Y., Oct. 30-Nov. 4, Pittsburg, Pa., 6-11, Cincinnati, O., 13-18.

FAY TEMPLETON OPERA (Geo. R. McClellan and David Tower, mgrs.): Richmond, Va., Oct. 31-Nov. 1, Danville 2, Charleston, S. C., 3, Augusta, Ga., 4, Birmingham, Ala., 6, 7, Selma 8, Mobile 10, New Orleans, La., 13-18.

FENCING MASTER (Mapleson and Whitney, mgrs.): Hartford, Conn., Oct. 31, Springfield, Mass., Nov. 1, Troy, N. Y., 2, Albany 3, 4, Gloversville 6, Schenectady 7, Utica 8, Ithaca 9, Syracuse 10, 11, Buffalo 13-18.

GRAU OPERA: Halifax, N. S., Oct. 23-28, St. Johns N. B., 30-Nov. 4.

HEINRICHS' GRAND OPERA: Philadelphia, Pa., Oct. 23-Nov. 4.

HENRY E. DIXEY OPERA (Jefferson, Klaw and Erlanger, mgrs.): Indianapolis, Ind., Oct. 31, Nov. 1, Cleveland, O., 2-4, Philadelphia, Pa., 6-11, Brooklyn, N. Y., 13-18.

ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): Louisville, Ky., Oct. 31, Nashville, Tenn., Nov. 1.

KIMBALL OPERA AND CORINNE (Mrs. Corinne Kimball, mgr.): Kalamazoo, Mich., Oct. 31, Jackson Nov. 1, Flint 2, London, Ont., 3, Hamilton 4.

LITTLE TYCOON (W. N. Dunlevy, mgr.): Canton, O., Oct. 31, Warren Nov. 1, Salem 2, New Castle, Pa., 3, Corry 6, Warren 7, Beaver Falls 10, Rochester, O., 11.

MARIE GREENWOOD OPERA: Washington, D. C., Oct. 30-Nov. 4.

MARIE TAVARY OPERA: Boston, Mass., Oct. 31-Nov. 4.

OVIDE MUSIN: Fredonia, N. Y., Oct. 31, Titusville, Pa., Nov. 1, Greenville 2, Clarion 3, Meadville 4, Oil City 6, Bradford 7, Corning, N. Y., 8, Bellefonte, Pa., 9, Huntington 10, Carlisle 11.

PAULINE HALL OPERA (George B. McClellan, mgr.): Boston, Mass., Oct. 23-Nov. 4.

PRINCE PRO TEM: Boston, Mass., Sept. 11—Nov. 4.

ROBIN HOOD (Barnabee, Karl and MacDonald, mgrs.): Kansas City, Mo., Oct. 30-Nov. 4, St. Joseph 6, 7, Sedalia 8, 9.

SOUSA'S BAND (D. Blakeley, mgr.): Buffalo, N. Y., Nov. 2.

SHISO CHIO (Alfred Hoegerle, mgr.): Lancaster, Pa., Oct. 31, Easton Nov. 1, Binghamton, N. Y., 2, Rome 3, Plattsburg 4, Montreal, P. Q., 6-11.

SCHUBERT SYMPHONY CLUB: Humboldt, Ia., Oct. 31, Sioux Rapids Nov. 1, Hawarden 2, Centerville, S. D., 3, Yankton 4, Vermillion 6, Elk Point 7, Sioux City, Ia., 8, Onawa 9, Correctionville 10.

TORRIETT CONCERT: Gettysburg, Pa., Oct. 31, Hagerstown, Md., Nov. 1, Mechanicsburg, Pa., 2, Lebanon 3, Lewiston 4.

THE ALGERIAN (J. M. Hill, mgr.): New York city Oct. 23—indefinite.

VENUS (E. E. Rice, mgr.): Boston, Sept. 11—indefinite.

WANG (D. W. Truss, mgr.): Brooklyn, N. Y., Oct. 30-Nov. 4.

WILBUR OPERA: Cincinnati, O., Oct. 30-Nov. 18.

VARIETY AND BURLESQUE.

CITY SPORTS: New York city Oct. 23-Nov. 4.

CITY CLUB: Buffalo, N. Y., Oct. 30-Nov. 4.

C. W. WILLIAMS: St. Louis, Mo., Oct. 30-Nov. 4.

FRED WALDMAN: Philadelphia, Pa., Oct. 30-Nov. 4.

FAY FOSTER: Hoboken, N. J., Oct. 30-Nov. 4.

FRENCH FOLLY: Worcester, Mass., Oct. 30-Nov. 4.

FIELDS AND HANSON: Cleveland, O., Oct. 30-Nov. 4.

GUS HILL'S NOVELTIES (Gus Hill, mgr.): Chicago, Ill., Oct. 30-Nov. 4, Toledo, O., 6-11, Detroit, Mich., 13-18.

HARRY WILLIAMS' METEORS: Newark, N. J., Oct. 30-Nov. 4.

HYDE'S SPECIALTY: Washington, D. C., Oct. 30-Nov. 4.

IRWIN BROS.: New York City, Oct. 30-Nov. 4.

LILLY CLAY: Cincinnati, O., Oct. 30-Nov. 4.

LEON & O BROTHERS: Columbia, Pa., Oct. 31-Nov. 4, Altoona 6-8, Frostburg 9-11.

LONDON THEATRE: Wilmington, Del., Oct. 30-Nov. 4, Hoboken, N. J., 6-11.

LONDON BELLES: Baltimore, Md., Oct. 30-Nov. 4.

MAY HOWARD BURLESQUE (Harry Morris, mgr.): Brooklyn, E. D., Oct. 30-Nov. 4, Worcester, Mass., 6-11, Providence, R. I., 13-18.

ME AND JACK: Albany, N. Y., Oct. 30-Nov. 4.

NEW YORK VAUDEVILLE STARS (Gus Hill, prop.): Baltimore, Md., Oct. 30-Nov. 4, Washington, D. C., 6-11, Pittsburg, Pa., 13-18.

NIGHT OWLS: Cincinnati, O., Oct. 30-Nov. 4.

OLD AGE AND YOUTH: Cincinnati, O., Oct. 30-Nov. 4.

O'ROURKE'S: New York city Oct. 30-Nov. 4.

RENTZ-SANTLEY: Chicago, Ill., Oct. 23-Nov. 4.

REEVES AND PALMER'S COSMOPOLITAN: Chicago, Ill., Oct. 30-Nov. 4.

RUSSELL BROTHERS: New York city Oct. 30-Nov. 4.

RAZZLE-DAZZLE: Cleveland, O., Nov. 6-11, Indianapolis, Ind., 13-18.

RICE AND BARTON'S COMEDIANS: Pittsburg, Pa., Oct. 30-Nov. 4.

ROGERS BROTHERS: Rochester, N. Y., Oct. 30-Nov. 4.

SOUTH BEFORE THE WAR: Indianapolis, Ind., Oct. 30 Nov. 4, Cincinnati, O., 6-11, Columbus 12, 14, Newark 13, Zanesville 16, Cumberland, Md., 17.

SAM DEVERE: Harlem, N. Y., Oct. 30-Nov. 4.

SEFTON'S COMIC OPERA BURLESQUE: Providence, R. I., Oct. 30-Nov. 4.

THOMAS' GAIETY: Worcester, Mass., Oct. 30-Nov. 4.

TONY PASTOR: New York city Oct. 23—indefinite.

WEBER AND FIELDS: Brooklyn, N. Y., Oct. 30-Nov. 4.

MINSTRELS.

ARTHUR DEMING: Bangor, Me., Nov. 1, Augusta 6, Lewiston 7, Gardiner 8, Portland 9, Ware, Mass., 11, Holyoke 13, Springfield 14, Chatham, N. Y., 15, Philmont 16, Coxsackie 17, Saugerties 18.

AL. G. FIELD: Athens, Ga., Oct. 31, Atlanta Nov. 1, 2, Charleston, S. C., 3, 4, Savannah, Ga., 6, Augusta 7, Macon 8.

HARLOW BROTHERS: Leavenworth, Kans., Oct. 31, Atchison Nov. 1, St. Joseph, Mo., 3, Creston, Ia., 4, Des Moines 6, Sioux City 7, Council Bluffs 8, Omaha, Neb., 9-11.

COTTON'S MINSTRELS (Charles H. Larkin mgr.): Jamestown, N. Y., Oct. 31, Titusville, Pa., Nov. 2, Warren 3, Oil City 4, Franklin 6, Meadville 7, Mercer 8, Greenville 9, Niles, O., 10, New Castle, Pa., 11, Beaver Falls 13, Rochester 14, East Liverpool, O., 15, Steubenville 17.

HAVERLY'S: Chicago, Ill., Sept. 18—indefinite.

HI HENRY: Marietta, O., Oct. 31, Wheeling, W. Va., Nov. 1, Wellsburg 2, Bellaire, O., 4.

LEW DOCKSTADER (Harry Clapham, mgr.): Battle Creek Mich., Oct. 31.

PRIMROSE AND WEST (Thomas R. Perry, mgr.): Brooklyn, N. Y., Oct. 30-Nov. 4.

RICHARDS AND PRINGLE'S: Waxahachie, Tex., Nov. 1, Terrell 2, Sulphur Springs 3, McKinney 4, Greenville 7, Tyler 8, Longview 9, Marshall 10, Shreveport, La., 11.

SWEENEY, ALVIDO AND CO.: Poughkeepsie, N. Y., Oct. 31, Middletown, Nov. 1, Port Jervis 2, Honesdale, Pa., 3, Scranton 4, Wilkesbarre 6, Hazelton 7, Easton 8.

MISCELLANEOUS.

BUFFALO BILL: Chicago, Ill., May 20—indefinite.

COTTON'S DONKEY CIRCUS: Philadelphia, Pa., Oct. 30-Nov. 4.

CHARLES E. HAMILTON: Fort Smith, Ark., Oct. 30-Nov. 4.

O. M. BRISTOL: Traverse City, Mich., Oct. 31, Petoskey Nov. 1, 2, Charlevoix 3, 4.

ELI PERKINS: Mound City, Mo., Nov. 1, Table Rock, Neb., 2, Pawnee City 3, Emporia, Kans., 4, Salem, Mo., 7.

FLINT THE MESMERIST (L. J. Meacham, mgr.): Lincoln, Neb., Oct. 30-Nov. 11.

GRANDPA GRAY'S LITTLE FOLKS: Wheeling, W. Va., Oct. 30-Nov. 4.

JAMES WHITCOMB RILEY AND DOUGLAS SHERLEY: Jackson, Mich., Oct. 31, Lansing Nov. 1, Battle Creek 2, Adrian 3, Milwaukee, Wis., 6.

MILLIE CHRISTINE: Houston, Tex., Oct. 30-Nov 4.

M. H. WELSH: York, Pa., Oct. 30-Nov. 4.

PROF HERRMANN: Hoboken, N. J., Oct. 31, Wilmington, Del., Nov. 1, Norfolk, Va., 2, Richmond, 3, 4.

PAWNEE BILL: Wilson, S. C., Oct. 31, Weldon Nov. 1, Petersburg, Va., 2, Richmond 3, Alexandria 4.

RAY L. ROYCE'S ENTERTAINERS: Blair, Neb., Nov. 1, West Point 4, Norfolk 7, O'Neill 10, Atkinson 11, Rapid City, S. D., 14, Deadwood 17.

SMITH GORDON: Dexter, N. Y., Nov. 3-4.

SELLS BROTHERS' CIRCUS: San Antonio, Tex., Oct. 31, Austin Nov. 1, Taylor 2, Roundale 3, Palestine 4.

SYLVAN A. LEE (Mesmerist): Albany, Ind., Oct. 30-Nov. 4, Winchester, Ky., 6-11.

Received too late for classification.

BOTTOM OF THE SEA: Penn Yan, N. Y., Nov. 1, Watertown 2, Little Falls 3.

CARRIE TURNER: Syracuse, N. Y., Nov. 6-8, Binghamton 9, 10, Johnstown 11, Schenectady 13, Hoosick Falls 14, Cohoes 15, Troy 16-18.

DIAMOND BREAKER (Neil Florence, mgr.): Hoboken, N. J., Nov. 6-8, Chester, Pa., 9, 10, Frankford 11, Reading 13, 14, Mahanoy City 15, Girardville 16, Shenandoah 17, Pottsville 18.

FROST AND FANSHAWE: Rome, Mich., Nov. 2, Mt. Clemens 3, Tecumseh 4, Lansing 6, Union City 7-11.

GILBERT OPERA: Canal Dover, O., Nov. 1, Massillon 2, Wooster 3, Akron 4, Kent 6, Warren 7, Canton 8, East Liverp ol 9.

HARRISON'S SELECT PLAYERS: Eureka, Kans., Nov. 1, 2, El Dorado 3, 4, Arkansas City 6-11.

LA BASTILLE (J. G. Saltz, mgr.): Bazer City, Ore., Nov. 10-11.

LIMITED MAIL (Elmer E. Vance, mgr.): Flint, Mich., Nov. 1, Saginaw 2, Bay City 3, Jackson 4, Grand Rapids 6-11, Cleveland, O., 13-18.

LADY WINDERMERE'S FAN (Charles Frohman, mgr.): Chicago, Ill., Oct 16-Nov. 4, Milwaukee, Wis., 6-11, Detroit, Mich., 13-15, Cleveland, O., 16-18.

MODEL COMEDY: Grafton, W. Va., Oct. 30-Nov 4, Weston 6-11.

MAUD ATKINSON: Danville, Ill., Nov. 7, Alton 8, East St. Louis 10, 11.

R. E. GRAHAM (Mullaly Brothers, mgrs.): Augusta, Ga., Nov. 1, Athens 2, Atlanta 3, 4, Chattanooga, Tenn., 6, Knoxville 7, Lexington, Ky., 8, Paris 9, Owensboro 10, St. Louis, Mo., 13-18.

SCHILLING'S MINSTRELS: Winona, Minn., Oct. 31, La Crosse, Wis., Nov. 1, Rochester, Minn., 2, Waseca 3, Mankato 4, Algona 6, Mason City, Ia., 7.

TIM THE TINKER (Fred. L. Belden, mgr.): Westerly, R. I., Nov. 1, Wakefield 2, East Greenwich 3, Bristol 4.

UNCLE TOM'S CABIN (Davis'): El Reno, Ok. Ter., Nov. 1, Oklahoma 2, Guthrie 4, Newton, Kans., 4.

SADIE HASSON (E. E. Hasve, mgr.): Fulton, Mo., Oct. 31, Louisiana Nov. 1, Keokuk, Ia., 2, Ft. Madison 3, Burlington 4, Muscatine 6, Moline, Ill., 7, Monmouth 8, Jacksonville 9, Belleville 10, Mt. Vernon 11, Nashville, Tenn., 13-18.

SAN FRANCISCO.

(Received too late for classification.)

SAN FRANCISCO, Oct. 24.

Friends was presented at the California last evening. With all its faults, Friends is a relief after the hodge-podge of rot with which we have been inflicted for some time. Royle's play, as presented by the excellent company, is both interesting and entertaining. Friends ought to do a good two weeks' business. On Monday evening, Nov. 6, Peter F. Dailey, assisted by May Irwin, Ada Lewis, John G. Sparks and others will appear for a two weeks' season in A Country Sport.

At Stockwell's last evening Maine and Georgia was revived for one week. The cast included Marie Burress, Charles Kent, T. D. Frawley, L. R. Stockwell and Polly Stockwell. We are anxious to know how Maine and Georgia will be received in the Empire City. As it will be presented, it is an entirely Californian production, and no means has been spared to give it an elaborate stage setting. Next week The Three Guardsmen will be the attraction, with Clarence E. Holt as D'Artagnan, supported by a good company. After that Holt leaves here for Chicago, to accept the position of leading man in Mrs. John Drew's co. Rhea in the Queen of Sheba will probably begin a season on Nov. 6.

McKee Rankin presented Olive Logan's comedy, Long Branch, last night at the Alcazar to a medium sized house. The play is the best that has been produced at this house since it opened two weeks ago, and the players are entitled to credit. Rankin displayed much versatility as a colored waiter, and Blanche Bates was excellent.

At the Tivoli last night A Trip to Africa was given, serving to introduce a new tenor in the person of Robert Dunbar. He has a sweet though not strong voice, and is, above all things, a fairly good actor. The next opera will be A Night in Venice.

Rosina Vokes is dragging out her four weeks' engagement, which has been a decidedly poor one. The receipts nightly must be very small, and sympathy goes to Miss Vokes for the unprofitable engagement played by her and her painful illness. She is really a very sick woman, and it is a wonder how she bears up as well as she does under the trying circumstances. Her illness is painfully apparent to everyone, and it is only the sheerest physical will that keeps her up. Next week Fanny Davenport, Melbourne MacDowell and co., open in Cleopatra, for which rehearsals are daily taking place.

The Orpheum reopened last evening with a variety show at cheap prices. The place is run under the name of the Chicago Amusement Company, a corporation, and if it pays it will be a wonder.

At last we are to have a first-class stock co., which is announced to open at the Baldwin on Saturday evening Dec. 23. The co. comprises the well-known A. M. Palmer co. The season will last two months and probably longer, and will be the means of introducing to us several new plays and some of the old successes of the Palmer cos. of years ago. We hail their coming with delight, and a good patronage is assured to the enterprise.

We are alive with agents and business representatives of shows. John B. Warren, the advance man of Abbey, Schoeffel and Gran, is here to arrange for Coquelin and Hading, who are billed for eighteen performances at the Grand Opera House, beginning Nov. 4. Ben Stern, one of our own California boys, is here in the interest of Davenport. Then there is Harry A. Lee, manager of Friends. He was here last year with Joseph Jefferson, and did some excellent work for his principal. Aiding him is Arthur C. Aiston.

There is to be seen on our Rialto another almost Californian—E. L. Walton, who is here as one of the support in the Davenport co. Mr. Walton was for years a resident of this city, and it is here that he made his debut. For years a leading light in many of our most prominent amateur theatrical circles, Walton finally drifted on the stage and has made a name for himself and done credit to his adopted home.

Joseph Murphy, the Irish comedian, was seen around town last night, having "dropped in" upon us from Chicago, ostensibly to catch a mess of fine silver trout, as well as to look after some private property interests. Joe is as much at home in 'Frisco as the oldest native, and he can find his way in the dark as well as in the daylight.

HARRY J. LASK.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Manager's Directory" columns.

EAST LIVERPOOL, O.: New Grand Opera House, Nov. 6, 13, 20, 27, Dec. 2, 6, 9, 11, 15, 16, Jan. 1, 6, 22, 24, 27.

FORT SCOTT, KAN.: Davidson Opera House, Nov. 30.

ST. JOHNS, N. B.: St. Johns Opera House, Nov. 6-8, 23 (Canada's Thanksgiving), 24-30, Dec. 1-31.

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SPENCERIAN

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A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	America
ACADEMY OF MUSIC	Police Patrol
ALHAMBRA	My Jack
CLARK STREET	Struggle of Life
COLUMBIA	Henry Irving
CHICAGO OPERA HOUSE	Sealed
CASINO	Hoyt's Minstrels
EMERY	Lizzie Nelly
GRAND OPERA HOUSE	Trip to Chinatown
HAYMARKET	Robert Mantell
HAVLIN'S	Lost in New York
HOOLEY'S	A M. Palmer Stock
MCVICKER'S	W. H. Crane
SCHILLER	Lady Windermere's Fan
WINDSOR	The Operator

PHILADELPHIA.

BIJOU	Variety
BROAD	Nat C. Goodwin
CHESTNUT STREET OPERA HOUSE	N. Y. Lyceum Co.
CHESTNUT STREET THEATRE	E. S. Willard
EMPIRE	Power of Gold
GRAND	Hoyt's Opera
GIRARD AVENUE	Hamlet
NATIONAL	Under the City Lamps
PARK	Trip to Chinatown
STANDARD	Fire Patrol
WALNUT STREET	Joseph Jefferson

BOSTON.

BOWDOIN SQUARE	Hands Across the Sea
BOSTON	Black Crook
COLUMBIA	Faulkner Hall Opera
GLOBE	Tavary Opera
GRAND OPERA HOUSE	Clara Morris
HOLLIS	The Other Man
MUSEUM	Prince Pro Tem
PARK	Venus
TREMONT	Stuart Robson

PITTSBURG.

ALVIN	Aida
ACADEMY	Rice and Barton's Comedians
BIJOU	Aunt Bridget
DUQUESNE	Katherine Germaine
GRAND OPERA HOUSE	Snow-ba
HARRIS'	Orphans of New York
PALACE	Side Tracked

BALTIMORE.

ACADEMY OF MUSIC	Mansfield
GRAND	The Sportsman
HOLLIDAY STREET	Midnight Alarm
LYCEUM	Boland Reed
MONUMENTAL	H. R. N. Y. Vaudeville Stars

WASHINGTON.

ALBAUGH'S	Robert Gaylor
ACADEMY	Julia Marlowe
BIJOU	Marie Greenwood Opera
LYCEUM	Hyde's Comedians
NATIONAL	Across the Potomac

BUFFALO.

ADELPHI	Darkest Russia
JACOBS'	Fred. Solomon Opera
LYCEUM	A Cracker Jack
STAR	Evans and Hoey Nov. 2-4

CINCINNATI.

FOUNTAIN SQUARE	Old Age and Youth
GRAND	Blue Jeans
HEUCK'S	Lights o' London
HAVLIN'S	A Brass Monkey
HARRIS'	Still Alarm
PEOPLE'S	Night Owls
PIKE	Baker Opera
WALNUT	J. K. Emmett

CLEVELAND.

EUCLID AVENUE	Evans and Hoey, Henry E. Dixey
JACOBS'	The Hustler
LYCEUM	Wardie James
STAR	Field and Hanson

ST. LOUIS.

GRAND	Texas Steer
HAVLIN'S	John L. Sullivan
HAGAN	Crust of Society
OLYMPIC	Rose and Charles Coghlan
POPE'S	The Voodoo
STANDARD	C. W. Williams' Specialty

KANSAS CITY.

AUDITORIUM	Robin Hood
COATES	Felix Morris
GILLIS	Cleveland's Minstrels
GRAND	Bessie Bonehill
NINTH STREET OPERA HOUSE	A Summer Match

MILWAUKEE.

BIJOU	White Slave
DAVIDSON	Aristocracy

ST. PAUL.

GRAND	McCarthy's Mishaps
METROPOLITAN	Mile Rivers

MINNEAPOLIS.

BIJOU	Silver King

DENVER.

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THE ENTERTAINERS.

The International Young People's Lecture Bureau of Michigan and the Westcott Entertainment Bureau have consolidated, with headquarters in New York.

Hon. John J. Ingalls is lecturing this week in Pennsylvania.

Neil Litchfield, "the man of many faces," is having a successful tour in the Western States.

Fred. Pelham has organized a company to begin a tour of the world on Nov. 13, visiting all the larger cities en route. The company will include Jules Levy, the famous cornetist; Laura Dainty, the well known reader; Maro, the magician; Georgella Lav, concert pianiste; and Stella Costa, the lyric soprano. The organization is to give a lyceum vaudeville entertainment. After reaching San Francisco the company will sail for Australia on May 8.

John E. Fancher, of Detroit, Mich., is in New York for the season. He will be Marshall P. Wilder's accompanist in his drawing-room entertainments. Mr. Fancher has written the music for Mr. Wilder's sketches during the past five years.

Georgia Powers-Carhart, who is visiting the World's Fair, will return shortly to fulfil her numerous engagements in her concert and drawing-room entertainments in New York and vicinity.

John L. Stoddart is giving his new lecture on "Eastern Japan" at the Central Music Hall, Chicago.

The Slaton Lyceum Bureau has booked Joseph Cook in twenty-five courses, extending from Pittsburg to San Francisco.

Last Spring Burr McIntosh established in Chicago the McIntosh Library, Drawing Room Entertainment and Theatre Ticket Agency, which is modeled after similar agencies in London. The "Library" is said to be thriving.

Phipps and Alpuente are booking dates for Frank Lincoln and George Riddle.

James S. Burdette is engaged to give humorous recitations at an entertainment under the auspices of the Methodist Episcopal church at Fordham, N. Y., Nov. 16.

Victoria C. Woodhull is to lecture at the Madison Square Concert Hall, on Nov. 16.

Marshall P. Wilder, in conjunction with Brooks and Denton, banjoists, will give an entertainment at Plainfield, N. J., on Nov. 4. The entertainment is under the management of the Plainfield Bicycle Club.

The Cecilian Male Quartette are to sing at the Union Club Auditorium of Rutherford, N. J., on Nov. 3.

The Tavern Club, of New York city, will give an entertainment on Nov. 4, in which Harry M. Peckham, monologue artist, and Adrien Plate, magician, will appear.

The Mozart Symphony Club has been engaged for star courses at Boston, Melrose, Lowell, Nanatuck, and other towns.

The New York Philharmonic Club is making a successful tour, and at present is filling lyceum engagements in New England.

The English Glee Club is booked for a large number of Lyceum courses.

Lillian Blauvelt is engaged as soloist for Messiah performances at Guerlin, O., Dec. 14 and 15.

It is the custom of the Twelfth Night Club to entertain one man at their weekly receptions. On October 27 Daniel Frohman was the guest of honor, and during the season John E. Fancher will be accorded that pleasure.

Edmund J. Myer, the vocal teacher, has opened an entertainment bureau in connection with his vocal school at 36 East Twenty-third street.

Prof. Adrian Plate, the prestidigitateur, in his entertainments of refined magic, is booking engagements in December under the management of Walter Wade, of the Wade Bureau, of Brooklyn, and Alonzo Foster, of the Star Lyceum, of New York.

Cheiro, the Palmist, who has been so successful in London drawing-rooms, is in New York for the season. He was recently given a dinner by Mrs. Frank Leslie.

Marshall P. Wilder has entered his horses, "Nellie Ely" and "J. A. C." in the coming Horse Show at Madison Square Garden.

The Boston Ideal Banjo, Mandolin and Guitar Club, or, as they now name themselves, The Ideal Club, will spend most of their time at home this season, teaching and playing at points easily reached from Boston. They will make three separate trips of a fortnight each to New York, Pennsylvania and Ohio, and will play at Indianapolis and Chicago at special concerts.

Leland T. Powers left Boston Oct. 29 and will not return till the Christmas holidays. He will give his monologue of "David Copperfield" at the Calvary Baptist Church, New York, on Wednesday evening and is to read at Baltimore and Preston on Nov. 6 and 7. His repertoire this season includes Dickens' "Christmas Carol" and a new French play.

Mrs. Florence S. Fowle Adams, an instructor in posing and Delsarte work at the Bos on School of Oratory, has organized the Boston Ideal Tableau Company, and shows photographs of some effective posing done by herself and ten young ladies.

Edward P. Elliott will give impersonations of six characters in Land Me Five Shillings in Toronto on Nov. 28.

The Pursch-Madi Concert company, formed by Frederick Luere of New York for concerts under the management of the Redpath Lyceum Bureau, and consisting of Mme. Pursch-Madi, Victor Clodio, Louis Kapp, Mrs. Luckstone-Myers and Isidore Luckstone, played at Melrose, Mass., Fall River, Boston College, Portland, St. Johnsbury and Rutland last week. They appear in the Boston Star Course, and at Newburyport, Lawrence, Concord, N. H., and Malden this week.

Edouard Remenyi has associated with him this season his daughter, Mlle. Adrienne Remenyi, soprano, and Signor De Riva Berni, pianist. The company remains in Western territory till the last of November, when they will make a short tour East, opening at Worcester, Mass., Nov. 27. William R. Lane, the Providence, R. I., baritone, will assist at their Eastern concerts.

The well-known Lotus Glee Club are playing a Southern engagement of four weeks. William H. Raymond replaces their first tenor, George R. Deuell, who is now in New York city studying with a view to future successes as a soloist. Minnie Marshall's recitations are a popular feature of the club's performances.

PROFESSIONAL WOMAN'S LEAGUE.

The attendance at the Professional Woman's League last Wednesday afternoon was large as usual, and all were deeply interested in the paper read by Mrs. Annie Chambers Ketchum on "Three Greek Dramatists"—Æschylus, Sophocles and Euripides. Mrs. Ketchum gave selected readings from the writings of each, which were followed by a discussion. Mrs. Ketchum is well known among actors and in the world of letters, both as a novelist and as a woman of wide scientific attainments.

Articles for the League's holiday bazaar are requested of the profession. A number of attractive contributions have been received already.

The League is preparing to open a restaurant on a small scale, where food will be served at moderate charges to those that can afford to pay, and free to those whose needs are serious. This department of the League's work is expected to prove a blessing to actresses whose necessities have reached the most acute stage.

THE ELKS.

The twenty-third annual benefit of the Philadelphia Lodge will take place at the Chestnut Street Opera House on Thursday afternoon, Dec. 14. The proceeds of the benefit will be devoted to the charity fund of the lodge.

The New York Lodge will have its annual benefit toward the latter part of November. It will offer a variety bill. The first social session of the season was held at Lodge No. 1 on Oct. 21, when the members entertained a delegation of Elks from Newark, N. J.

Syracuse Lodge, No. 31, intends to get up a benefit some time within the next six weeks, and it is looking for a suitable attraction. This is one of the largest of the Eastern lodges.

THE BILL POSTERS.

Harry Etting, manager of the Model Comedy company, has offered a gold badge as a prize to the bill poster who can do the best work in putting up his paper.

Joseph Green, who until recently was a "lithographer" with Forepaugh's circus, has been engaged by Hudson and Judah.

There is a movement under way to consolidate the George A. Tryser Bill Posting Company with the American Bill Posting Company of Philadelphia, Pa. If the consolidation takes place, George A. Tryser will retire from the business.

GOSSIP.

About fifty members of the Universal Epicureans visited Harrigan's Theatre last Wednesday night and gave Mr. Harrigan an immense floral piece.

Rudolph Aronson says he will sue to recover bonds belonging to him put up by H. W. Rosebom as collateral for the rent of the Casino.

Leonard Boyne, the leading man in The Prodigal Daughter at the American Theatre, who is an accomplished equestrian, distanced one of the mounted policemen in Central Park last week in pursuit and rescue of a young woman whose horse had run away.

Marshall P. Wilder, in a course of entertainments provided by Cornelius Vanderbilt for the poor of this city, gave one of his happy monologues at the corner of West and West Houston Streets last Wednesday night to sailors of the *Campania*.

Manager J. M. Hill has sold The Algerian to C. J. Whitney, of Detroit, to whom he also recently disposed of The Fencing Master. Mr. Hill is reputed to have received $6,000 for The Algerian, including scenery, costumes, etc. The sale did not affect the plans for producing the opera in this city. Mr. Whitney is said to represent a syndicate.

Harrigan's Theatre, it is reported, will have a new electrically-illuminated front.

Minnie Hauk, who recently arrived here on her way to Japan, has postponed her trip to accept an engagement with Hinrichs Ope. a company in Philadelphia.

Richard Mansfield, in a newspaper interview, sees no reason why this theatrical season should not compare favorably with those of the past. "No production of merit," he is quoted as saying, "will have cause for complaint. It is not to be expected that the public will patronize inferior plays when there are so many excellent productions being presented. The season is not sufficiently advanced to express a decided opinion. The stringency in the money market will have but little effect, since it is at times like these that the public like divertissement." Mr. Mansfield himself anticipates an unprecedented season.

Henri Marteau, the French violinist, will sail for this country on Nov. 22. Next week he will return to Rheims, his native town, after a successful tour in Germany.

Herrmann's Theatre was not sold, as it was announced to be at auction on Wednesday. The suit under which the sale was advertised has been compromised.

The Welsh Ladies' Choir, who won the first prize for singing at Chicago, left this port for home on the *Berlin* last Wednesday.

The funeral of Walter Estinge, who died in San Francisco, took place on Wednesday morning from the Little Church Around the Corner, the Rev. Dr. Houghton officiating. The remains were cremated at Fresh Pond, L. I., in the afternoon.

Manager Harta, of the Euclid Avenue Theatre, Cleveland, has sued Richard Mansfield for failure to fulfil his contract as an actor at that theatre, as recently noted. Manager Slocum, for Mr. Mansfield, says that the latter was ill, and thus was unable to act.

LETTERS TO THE EDITOR.

MR. ROSENTHAL'S ANSWER.

ST. LOUIS, MO., Oct. 27, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Up to date I have not resigned as manager of the Bessie Bonehill company, but I probably will within a few days.

In regard to Mr. Seeley's intimation that my way of managing is not quite regular, I wish to say that I can prove him a faogicator in more instances than one. He cannot repair any of my mistakes, as none of them were made on my part. A very serious one, however, was made by him, and that was, the authorship of the play which he claims.

In regard to Ward and Vokes I know nothing of their business. They are old enough to take care of themselves and I suppose they have good reasons for resigning. Yours truly, J. J. ROSENTHAL.

MR. GIDDENS' DENIAL.

NEW YORK, Oct. 2-, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Permit me to correct a slight error in your paper of the 28th inst.

In reporting the closing of Ramsay Morris' company it says that "the only member of Mr. Morris' company that refused to act without receiving salary promptly is George Giddens."

As a matter of fact, Mr. Morris owed me nearly two weeks' salary when he abruptly closed the tour on Saturday last, and I had notified him that unless all salary due to me was paid up by the 28th inst. I should consider the contract broken.

I thought that three weeks' grace was a liberal concession from an actor to a manager.

Yours very truly, GEORGE GIDDENS.

LA PORTEUSE DE PAIN.

NEW YORK, Oct. 29, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of Oct. 28 there appears an article entitled "Melodrama in Paris." I wish to correct you in reference to the American production of the French melodrama La Porteuse de Pain.

La Porteuse de Pain was first produced in this country at Niblo's Garden in May, 1885, under the title of Jeanne Poriet, the Bread Carrier. The adaptation was made by Madame Emily Soldene, who also superintended the production. The piece was just put on for a trial week and, like many other adaptations from foreign works, was found to require a great deal of cutting and altering, which has since been done.

I might here remark that the united press of New York city was high in its praise of the work. The following ladies and gentlemen were included in the cast: Mrs. D. P. Bowers, Victory Bateman, Madame Soldene, Frank Bangs and R. A. Roberts.

By kindly inserting this letter at your earliest convenience, you will greatly oblige

Yours truly, E. SOLDENE POWELL.

WAS IT A COINCIDENCE.

NEW YORK, Oct. 29, 1893.

To the Editor of the Dramatic Mirror:

SIR.—I see that Incog, in which Charles Dickson recently toured, has been produced in London under the title of Tom, Dick and Harry.

This is the name of a play which I wrote for the Salsbury Troubadours some years ago, to succeed my successful farce-comedy, Three of a Kind, and which they played.

It was properly protected and copyrighted by me, but not for the European market.

Some months before Incog was first produced here Charles Dickson approached me and asked if he could use my title of Tom, Dick and Harry for the play as he thought the title was a money-maker.

As my own play of that name had served its purpose, I offered to sell Mr. Dickson the title at a very reasonable price.

He promised to consider the matter, but I heard, and thought, no more of it.

Legally, I have no redress, of course, from the London people. When I saw the announcement of the European titled spoke to Mr. Dickson, but he disclaimed all knowledge of the selection of the title and advised me to write to the London manager.

This is a world of strange surprises, as we know, and it is barely possible that the selection of the title was a coincidence. But if so, was it not a remarkable one?

Very truly yours,
EDMUND E KIDDER.

MR. JACOBI EXPLAINS.

NEW YORK, Oct. 27, 1893.

To the Editor of the Dramatic Mirror:

SIR.—My attention has been called to some statements made by George W. Lederer in your issue dated Oct. 21 which are misleading, and made to reflect on my reputation as an artist and a gentleman. The facts are these: There were two separate contracts, one for costume sketches and the other for lithographs. I consented to make two sketches for costumes on approval, and was asked to consult Lillian Russell as to her ideas for costumes and lithographs. Miss Russell I found very artistic in her notions of how to dress and advertise. My work seemed to please her, and she accepted my costume sketches with slight modification. The sketch for lithograph she liked unreservedly.

C. A. Byrne, the author expressed a dislike to my costume designs, the reasons given me in aside by Mr. Lederer being that Mr. Byrne had another and cheaper artist in view. The statement that the lithograph sketch might have done for a minstrel show is curious, taking into consideration that the idea of depicting Miss Russell smoking a cigarette emanated from the brain of her manager, and it required a great deal of urging to make me undertake such a design, and I only consented after being allowed to make some modifications, the chief being the elimination of the portrait of the prima donna, and making only a fancy design.

My first roughout was considered too tame, my second was accepted by both Messrs. Canary and Lederer, and when the sketch was finally completed it was approved of by Mr. Lederer. Even Mr. Byrne expressed his approval.

The real issue now arose, as you correctly stated, and was simply that Mr. Lederer told me he would give no guarantee except his personal signature that I would ever be paid. I declined to go further until I had seen his partner, Mr. Canary. As proof that my work was accepted, I have Mr. Lederer's handwriting giving the printed matter required, and which he placed on one of the sketches after final approval. I may add that, apart from the above, I am still waiting for the settlement of an account due me for a sketch made for Mr. Lederer whilst he managed Mr. Seabrooke, and which he published without my consent. Unless calling Mr. Lederer a scoundrel can be so construed, every one who has met me knows that foul language is not a habit of mine. I admire your paper greatly for the stand it takes in promoting fair dealing in the profession, and am sure that exposures of sharp practice can only result in doing a great deal of good. In justice to myself, I would feel greatly obliged if you would publish this letter. Thanking you in advance for the same, I remain,

Yours sincerely,
S. M. Jacobi.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and postage not included.

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Ashland, Phyllis
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Adams, Geo H.
Andreas, W. D.
Badeau, Frederick
Bennett, Frank S.
Bruton, Mrs. Julia
Baker, Geo B.
Barney, Ariel
Block, Sheridan
Beaudet, Miss R.
Bell, Digby
Bowne, Clarence M.
Bates, W. M.
Beach, Annie L.
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Cahn, H. A.
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Coombs, Jane
Campbell, Willis
Clark, Duncan
Cook, Jos E.
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Cavanaugh, Jas.
Cherrill, B. F.
Cooley, A. M.
Clark, R. G.
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Coates, John J.
Congers, Jos F.
Curtis, Mr.
Clement, Clay
Carnes, E. J.
Churchill, Geo. A.
Clark, Della
Davenport, Dollie
Dellie, C.
Devereaux, M.
D'Orsa, Una
Danforth, Wm
Degnall, T.
Dees, J. W.
Duffield, Harry
Desheilds, Howard
Dana, Kathryn
David, Frank
Dasent, Tory
Dunbar, Helen
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Freeman, Joe
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Stevenson Joseph
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Sieveking, Martinus
Shaw, Mary
Sharp, Henry
Smith, Geneva
Smith, Charles
Studley, S. L.
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Tuthill, Ben
Taylor, Julia V.
Tetson, B.
Ulmer, George T.
Van Tassel, Cora
Williams, Frank
Waldron, George
Warren, Mr
Ward, Zella
When, Why and Where Co
White, J. Louis
Wingate, Charles
Williams, Lew
Wright, Mrs. Ella F.
Yorke, H. J.

Born.

FERRIS.—A daughter to Dick Ferris and wife (Grace Howard), at Mt. Carmell, Ill.

KEANE.—At Camden, N. J., a son to Mr. and Mrs. James K. Keane, on Oct. 22.

Married.

COGHLAN-BEVERIDGE.—On Tuesday, Oct. 24, at midnight, in the private parlors of the Bates House, Indianapolis, Ind., by Justice Daniels, Charles Coghlan to Euchne Beveridge.

HANLEY-LEMMERT.—Lawrence Hanley and Edith Lemmert, by the Rev. F. S. Dunham, Episcopalian, of Auburn, at Terre Haute, Ind.

NIRDLINGER-GOLDSMITH.—Frank Nirdlinger, treasurer of the Broad Street Theatre, Philadelphia, and Sallie Goldsmith, of Lima, O., at the latter city, on Oct. 25.

Died.

BRAGALDI.—The Marquis Mario Bragaldi, decorative and scenic artist and architect, at the Hotel Ricadonna, New York, Oct. 28, aged 87.

LOVECRAFT.—Frederick A. Lovecraft, on Thursday, Oct. 26, at 45 West Thirtieth Street, New York. Interment at Rochester, N. Y.

MARKILLIE.—Eleanor Markillie, wife of John Slocum, of scarlet fever, at her mother's home, 258 West Forty-third Street, on Oct. 22.

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